

THE ART OF THE EVIL WITHIN™


THE ART OF
THE EVIL WITHIN™





THE ART OF THE EVIL WITHIN™

DARK HORSE BOOKS

Tango Gameworks™
a division of ZeniMax Asia K.K.

Bethesda

PUBLISHER
MIKE RICHARDSON

DESIGNERS
JULIE EGGERS AND AMY ARENDTS

DIGITAL PRODUCTION
MATT DRYER

ASSISTANT EDITORS
ROXY POLK AND AARON WALKER

EDITOR
DAVE MARSHALL

SPECIAL THANKS TO David Clayman and Steve Perkins with Bethesda Softworks.

THE ART OF THE EVIL WITHIN

PUBLISHED BY DARK HORSE BOOKS
A division of Dark Horse Comics, Inc.
10956 SE Main Street
Milwaukie, OR 97222

TheEvilWithin.com
TangoGameworks.com
BethSoft.com
DarkHorse.com

International licensing: (503) 905-2377

First edition: October 2014
Digital ISBN 978-1-63008-003-7



THE ART OF THE EVIL WITHIN™





CONTENTS



INTRODUCTION

The Evil Within has gone through many different iterations over the course of development, as I didn't originally intend to make another survival horror game. But after realizing there was quite a lot of demand for one, I felt compelled to respond. At that point, directing another survival horror game became an unwavering mission.

Once we settled on the type of game we were making, we went right to 3-D design, skipping the concept art phase. We started out crafting human-based enemies, revolving around the idea that we, humans, were the scariest creatures of all. However, we learned very quickly that skipping the concept art phase wasn't the most productive process. Balancing the artistic design of horror with an effective game-play system is incredibly difficult in its own right, so it was especially challenging for not only our artists, but our programmers as well.

All of the enemies that appear in the game's world are ferocious byproducts of the human subjects connected to Ruvik's mind by the ghastly neuroinstrument "STEM." The Keeper (or the "Boxman," as we like to call him) is one of the subjects who synchronized the most with the utter madness of Ruvik.

When Ikumi Nakamura joined the art team, she began creating concept art and incorporated painful contraptions, such as barbed wire, to give the enemies a very disturbing look. Her design for the Keeper came about right around the time she started, and her unique taste is very evident in his design.

In addition to the Keeper, I also particularly like Laura's design. She has a very Japanese-horror-influenced appearance and is violent and vengeful. Not only is she strong physically, but she has the strength to make one feel psychologically defeated. Making the player feel frightened by the design of the enemy alone is a very important element in a survival horror game.

In contrast to the enemies, the protagonist, Sebastian, is your ordinary middle-aged detective. Other than the guns and knives at his disposal, he has no supernatural abilities, which was a conscious choice. We didn't want him feeling so strong that it would mitigate the overall horror of the game. Another thing about him is his trench coat: an iconic outfit for a detective that he wears for a short period at the beginning of the game. It's too bad he loses it once he's captured; I wish we could have shown more of him wearing his coat.



THE EVIL WITHIN CREATOR
SHINJI MIKAMI

Environment art was, for the most part, simultaneously designed and built in 3-D. For that reason, while we don't have a lot of 2-D concept art of the environment to show you, that doesn't mean there aren't a lot of environments to explore and enjoy in the game.

In particular, one of the most memorable scenes in the game takes place in a sunflower field. The barn surrounded by sunflowers near Ruvik's childhood home was the place where he played as a child with his sister Laura, the only person in his family he trusted. It was a special place for Ruvik and Laura, until one day it all changed, becoming the scene of a horrific memory. The fear and terror of our everyday lives suddenly falling apart is very real, and this scene was targeting that emotion specifically. Just to throw in an extra note: in an earlier draft of the story, Sebastian was among the people who set the barn on fire, beginning the sequence of events of the game.

There are two worlds in *The Evil Within*: The real world, a place where subjects are connected to the STEM system; and the other, a world created by the minds of the subjects connected to Ruvik's brain and STEM. This game takes place in the latter. The setting is quite complex, and at first it may be a bit difficult to get your head around it, but I'm hoping this art book will help you understand the world of *The Evil Within* a little better. I hope you enjoy it.

-SHINJI MIKAMI-




POLICE LINE DO NOT CROSS



CHAPTER 01

HEROES







SEBASTIAN CASTELLANOS

Protagonist (35)

Sebastian Castellanos is a decorated detective of the Krimson City Police Department. His career was on the right track until his wife, a fellow police officer, was killed. Feeling powerless, Sebastian took to drinking, slowly losing his passion for his work, as well as his composure and sense of perspective, and descending into despair. His partner, Joseph, convinced that it was only a matter of time before Sebastian was fired or killed in the line of duty, reported him to Internal Affairs. This cut short Sebastian's career but ultimately saved him from himself.

Sebastian has since returned to the job but is never without his hip flask, and he has not completely patched things up with Joseph. He still feels responsible for the death of his wife and shrugs off any offers of help.

Once trapped within the nightmare, Sebastian realizes that much has been taken from him, broken, lost, forgotten, or wasted away. The very first thing taken from him is his favorite trench coat, given to him by his late wife. Sebastian senses something is deeply wrong. His coat gone, Sebastian is unsure of why, how, or to whom he lost it, but somehow he feels its loss is significant.

"When did I lose sight of what's real?"

Sebastian's clothing and equipment are old fashioned and the variations in his character design are representative of the changes in setting and his view of the world. His design is an attempt to balance a protagonist who is neither such a tough guy that the player feels no fear, nor such a fearful regular Joe that he wouldn't realistically have the skills and take the actions needed to survive.

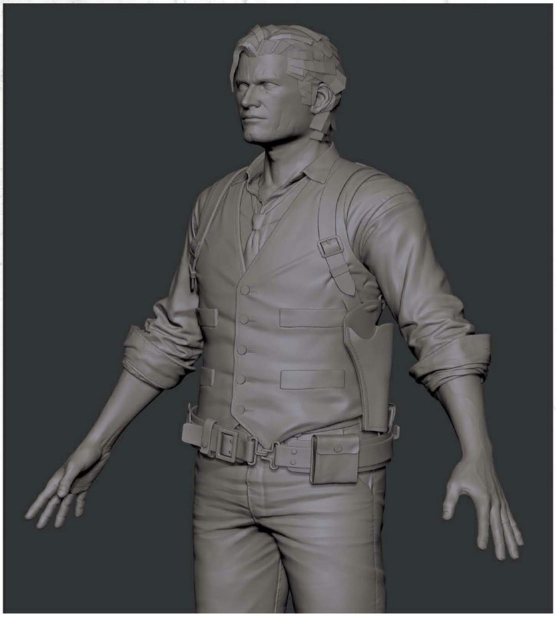


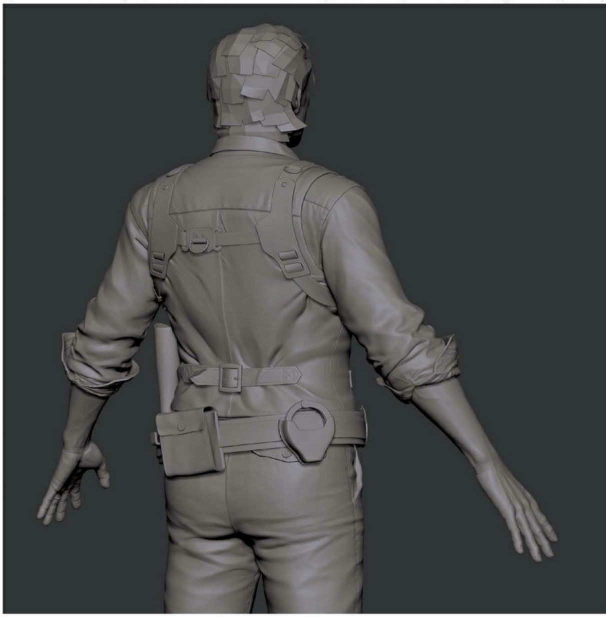










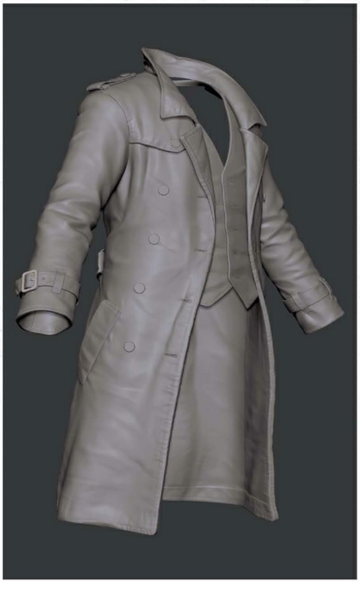




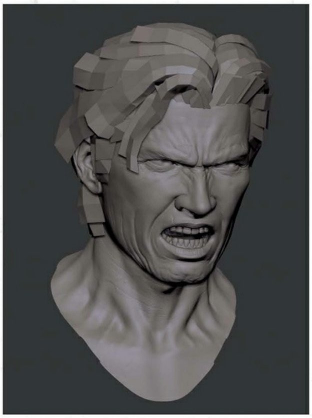
Sebastian's final design. He has a rough face, which was the modeler's preference.

















JULIE KIDMAN

(27)

A new detective recently transferred to Sebastian's precinct. On one of her first assignments with Sebastian, they are sent to Beacon Mental Hospital, only to be caught up in something sinister.

Kidman has mysteriously lost her memories of her past and does not remember her childhood. She has no recollection of her parents, where she was born or raised, or how she got to be where she is. She doesn't see how knowing this information would be of any benefit to her in her life as it is, so she's never looked into it. All that matters to her now is focusing on what she has to do and what might happen to her if she fails.



The original plan called for Kidman to be introduced as a prisoner, but she was later changed to a rookie detective. Even then, she originally had a history of criminal activity, and that was how she was acquainted with Sebastian. Her design is intended to portray an innocent girl coming into womanhood.

A lot of work went into designing her clothing once she had been changed to a detective. She is a woman who doesn't show much emotion, and a lot of sketches were done focusing on her clothing. As a result, she didn't look enough like a detective in her early outfit designs, so she was put into a simple dress shirt and jeans. This clothing was chosen because blood would stand out against it when she was injured. —Ikumi Nakamura









Sketches of Kidman's outfits. A lot of variations were tried.

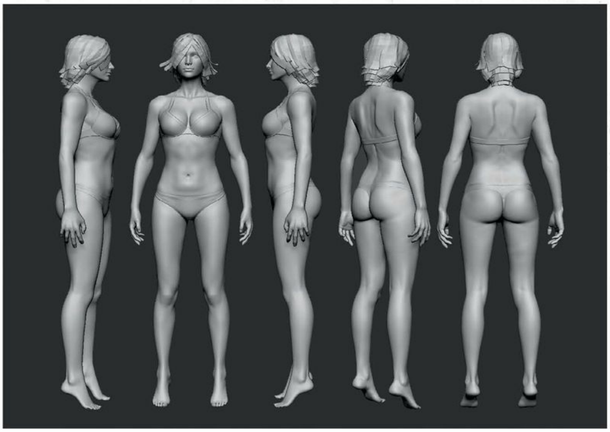



PANDA













JOSEPH ODA
(33)

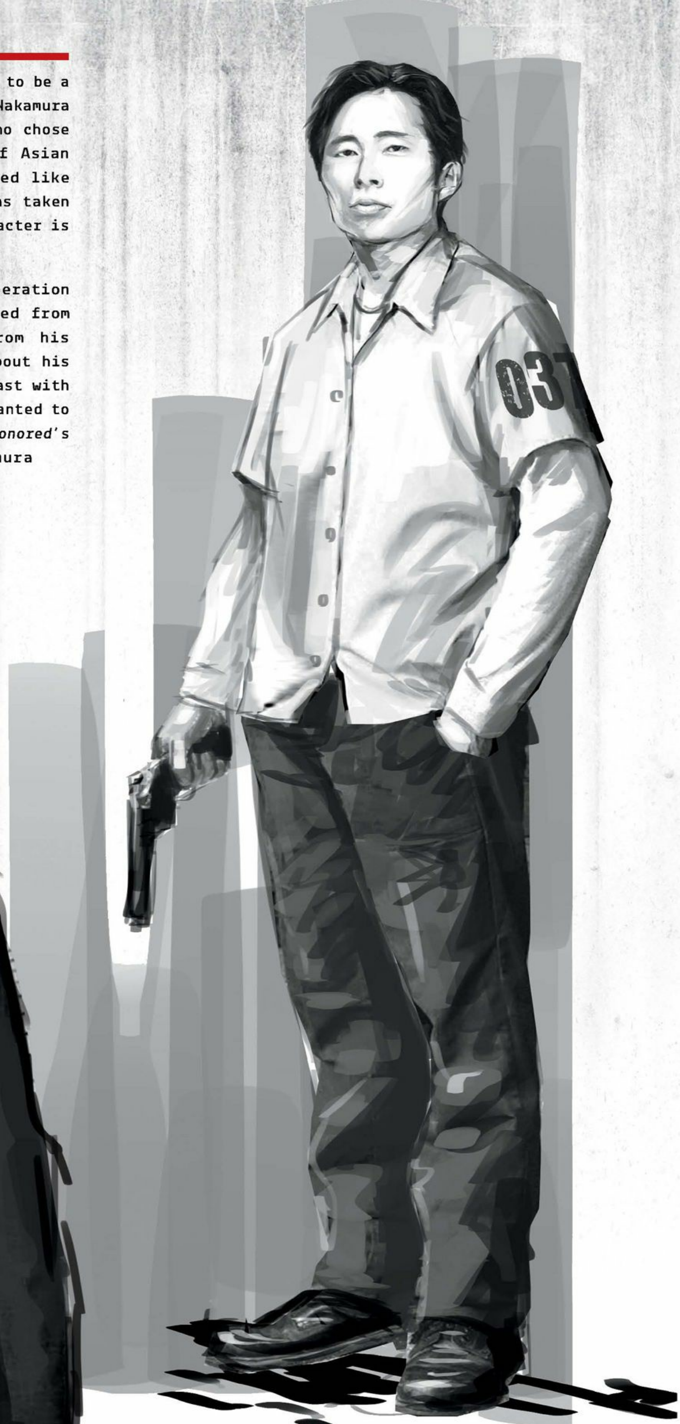
Sebastian's steadfast partner of many years. They have opposing personalities, but the contrast works in their favor, although occasionally Joseph has to help keep Sebastian in line. He is kind to others but hard on himself, and he doesn't give up on something once he's committed to it. When Sebastian looked like he was in danger of losing his badge, in an effort to save him from that fate, Joseph took the only choice he thought he had left and reported Sebastian to Internal Affairs.

Joseph is married with one daughter. He dotes on her, but his wife wears the pants in the family.



As with Kidman, Joseph was originally going to be a prisoner but was changed to a detective. Nakamura came up with his design and was the one who chose to make him Asian. There aren't a lot of Asian characters appearing in games so it seemed like an interesting approach. The name "Oda" was taken from Japanese shogun Oda Nobunaga. The character is intended to add a little spice to the game.

Joseph Oda is from Toronto, a second-generation Japanese Canadian. His family is descended from ninjas. His glasses are a keepsake from his grandfather. There is something special about his glasses. For breakfast he eats buttered toast with nori. He only speaks a little Japanese. I wanted to make a Joseph stealth-ninja DLC based on *Dishonored*'s system and call it *Dis-Oda'd*. —Ikumi Nakamura







In the main game, Joseph turns into a monster. This design reflects the change from his normal, steadfast self.





















RUVIK
(Ruben Victoriano, missing at 37)

A pivotal character in this game.

He cut off all contact with the outside world after receiving severe burns during his childhood. He is currently working on a secret experiment.

Later on, there will be a fire in the lab located in his basement.

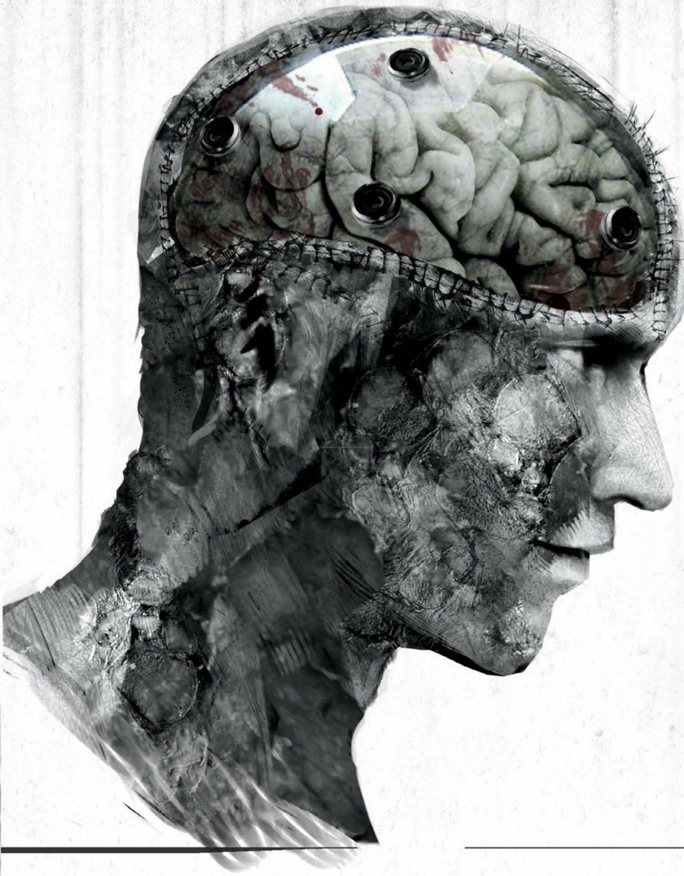
The house completely burns down, but his body is never found.





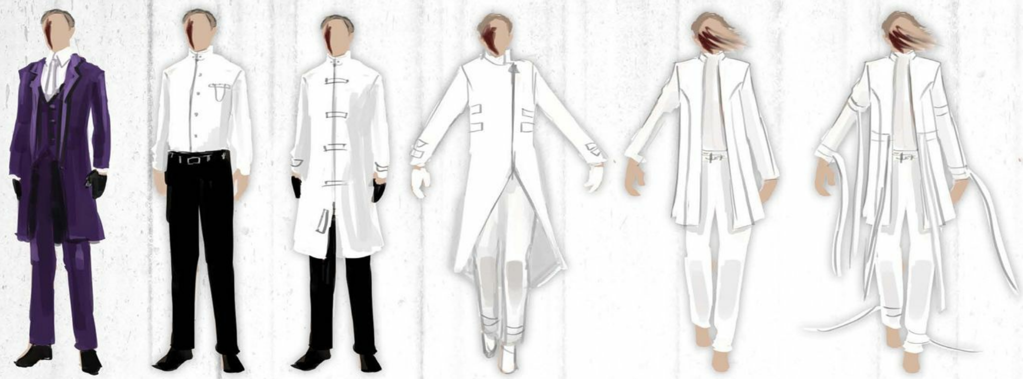
The scar on his head is very unique and unlike anything you will see in the real world.

He is wearing a hood throughout the game, and his true appearance can only be seen towards the end. We're excited to see the reactions of the players when they see it for the first time.











Ruvik's bio and designs were created a year and a half into development. Initially he was a sophisticated psychopath and hence wore simple clothes.

As the game play focused in on a psychological world, his upbringing and design changed accordingly.

Ruvik's design involves mostly his major burns; however, in order to portray that he underwent an experiment on his brain, there is a very noticeable scar around his head. This was Mikami-san's idea.

Ruvik's name, though simple, comes from the Rubik's Cube, because of his deep knowledge of traps and interesting personality.

I believe his character design is the most game-like in this project. —Ikumi Nakamura



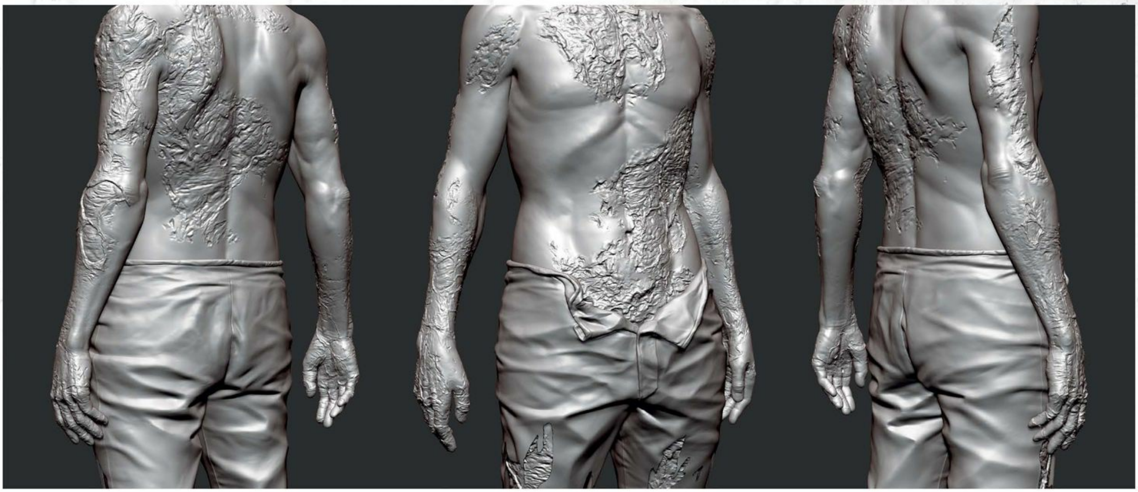














RUBEN VICTORIANO
(10 at the time of the fire)

Ruvik as a child, when he still retained a shred of innocence. At this age he began showing glimpses of his morbid interests, doing things like dissecting small animals.

After a long and intense recovery and rehabilitation for his burns, caused by the village people who hated the Victoriano family, Ruben meets Dr. Jimenez, who changes his life forever.

In his adolescence, he refused skin grafting surgery and stayed locked up in his basement laboratory.





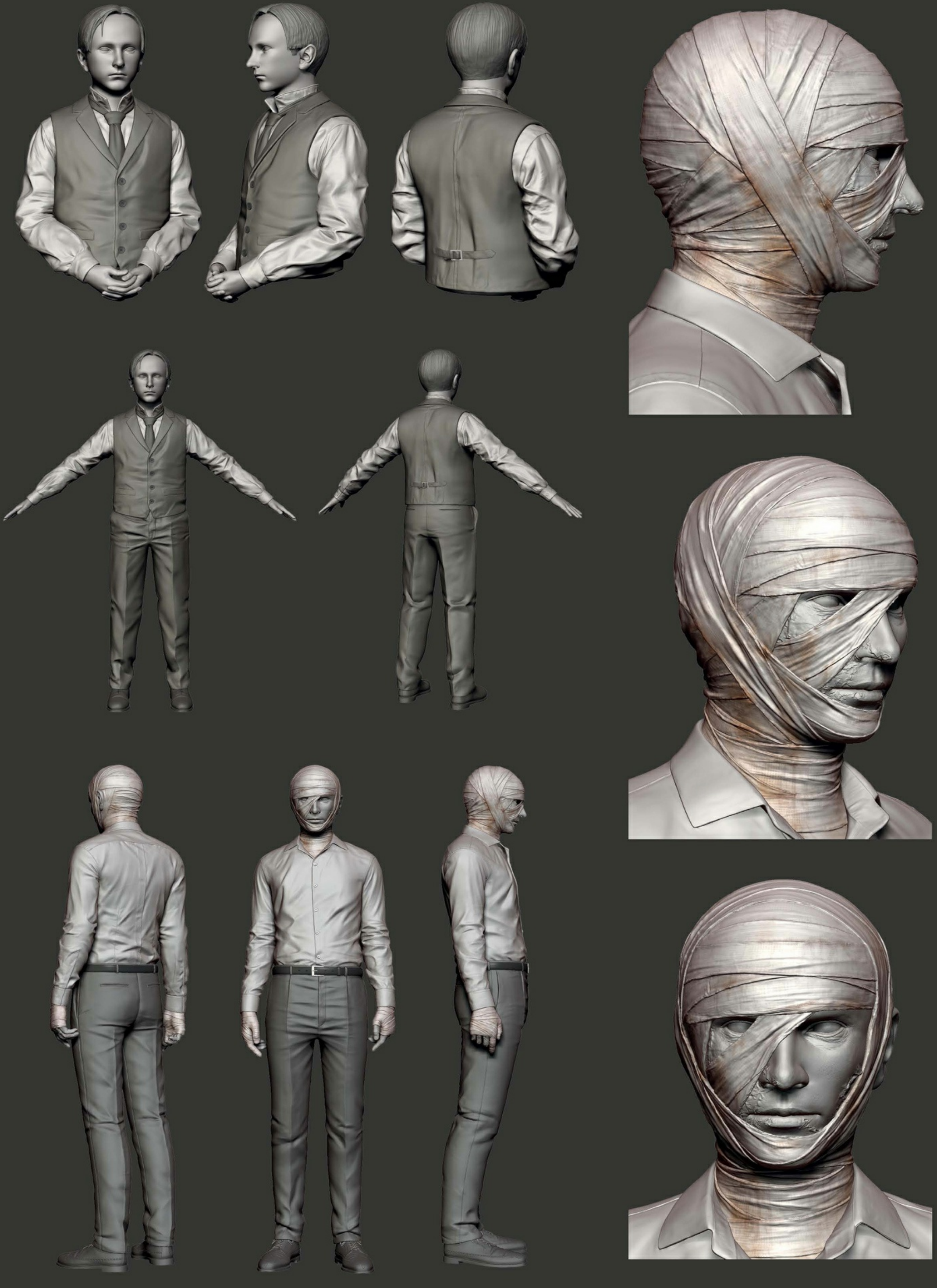




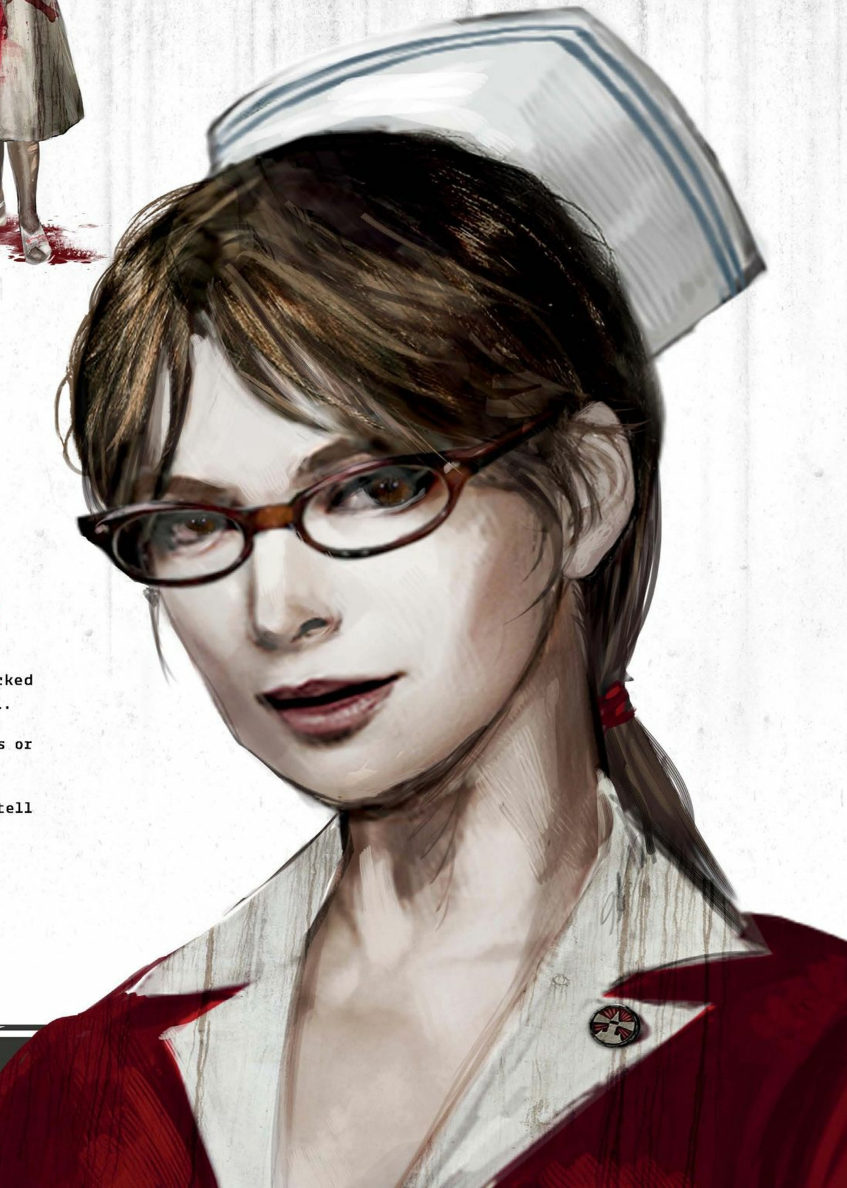












TATIANA GUTIERREZ

(38)

A nurse who works at the locked ward of Beacon Mental Hospital.

She shows no facial expressions or emotions.

She knows something but won't tell Sebastian.





Tatiana was created as a regular nurse working at a psychiatric hospital. As the details of the game changed, her character was almost cut out. In the end she had a huge comeback when her role was revived and she became a very pivotal character.

Her nonchalant way of speaking and overall demeanor were a hit among our staff. —Ikumi Nakamura











Originally there was going to be a merchant from whom Sebastian could obtain weapons and things. The merchant started with a human design base. I started with a female merchant and then started adding masks, and tried making the merchant a dwarf-like creature, etc. Ultimately we had the idea that the merchant didn't have to be a person and so, keeping things in line with the game world, we designed it as a mechanical device attached to a chair. At the time Tatiana had been taken out of the game, but I liked her so I had her brought back as the attendant for the chair device. —Ikumi Nakamura

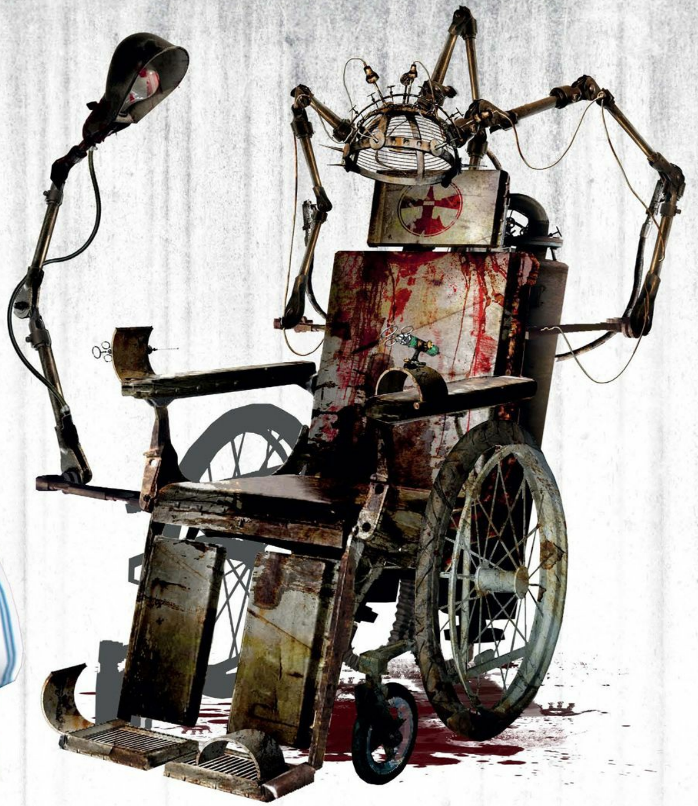








Mikami-san wanted us to create a design for a merchant. We decided to branch out from the typical merchant and make it a chair. Since this has a psychological theme, it made sense that this chair could directly access the buyer and create a unique and interesting shopping experience. We had Tatiana stand next to the creepy chair to add to the scary atmosphere. We're sure players will enjoy this experience in the Save Room. —Ikumi Nakamura







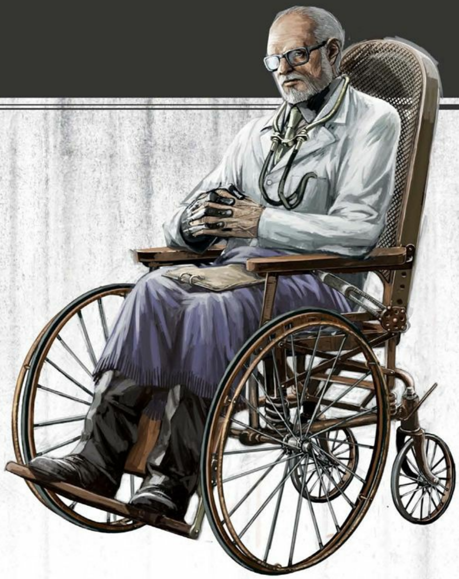










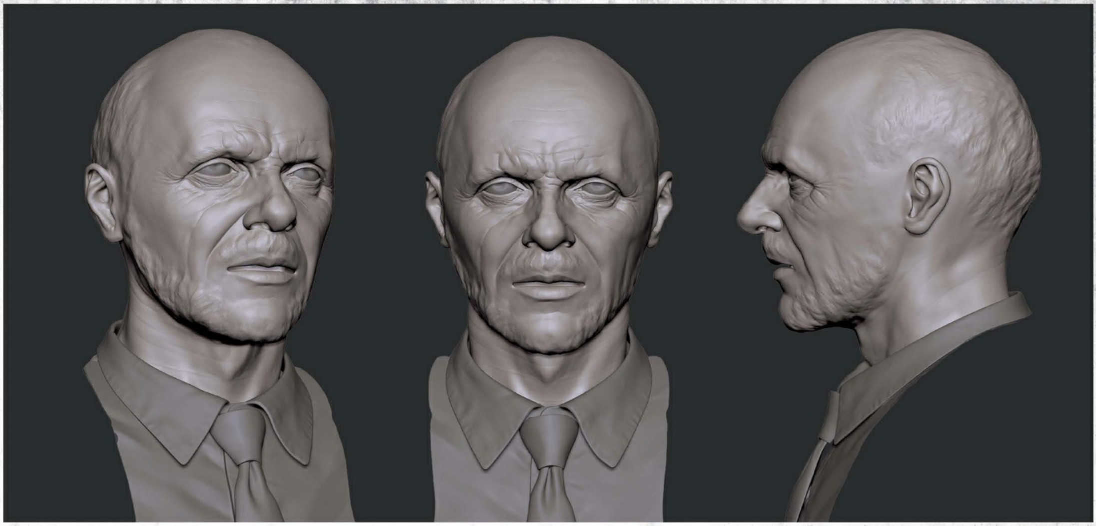


MARCELO JIMENEZ

(50)

Marcelo is a doctor who performed clandestine experiments on the patients of Beacon Mental Hospital, working in collusion with a foreign organization. The organization had him placed as head of the hospital, but he ultimately disappeared under mysterious circumstances.









LESLIE WITHERS
(25)

An inpatient of Beacon Mental Hospital.

Leslie has always compensated for his difficulty communicating by unconsciously emulating the thoughts of others.

His "treatments," which include ongoing experiments, have caused him to be deeply mistrustful of people.

Leslie was abandoned as a child but he does not know this and dreams of the day he will be reunited with his family.









The player's main goal is to chase him around, but he's so annoying that this might not be the most pleasant experience . . . We have no idea what he's thinking at any one time, and he looks so sick that designing him was a huge challenge. We had thought about making him a child but the story line didn't allow for this to happen. Until the end, even as the designer I couldn't grasp his personality. The only thing I'm sure of is that he's extremely annoying. —Ikumi Nakamura

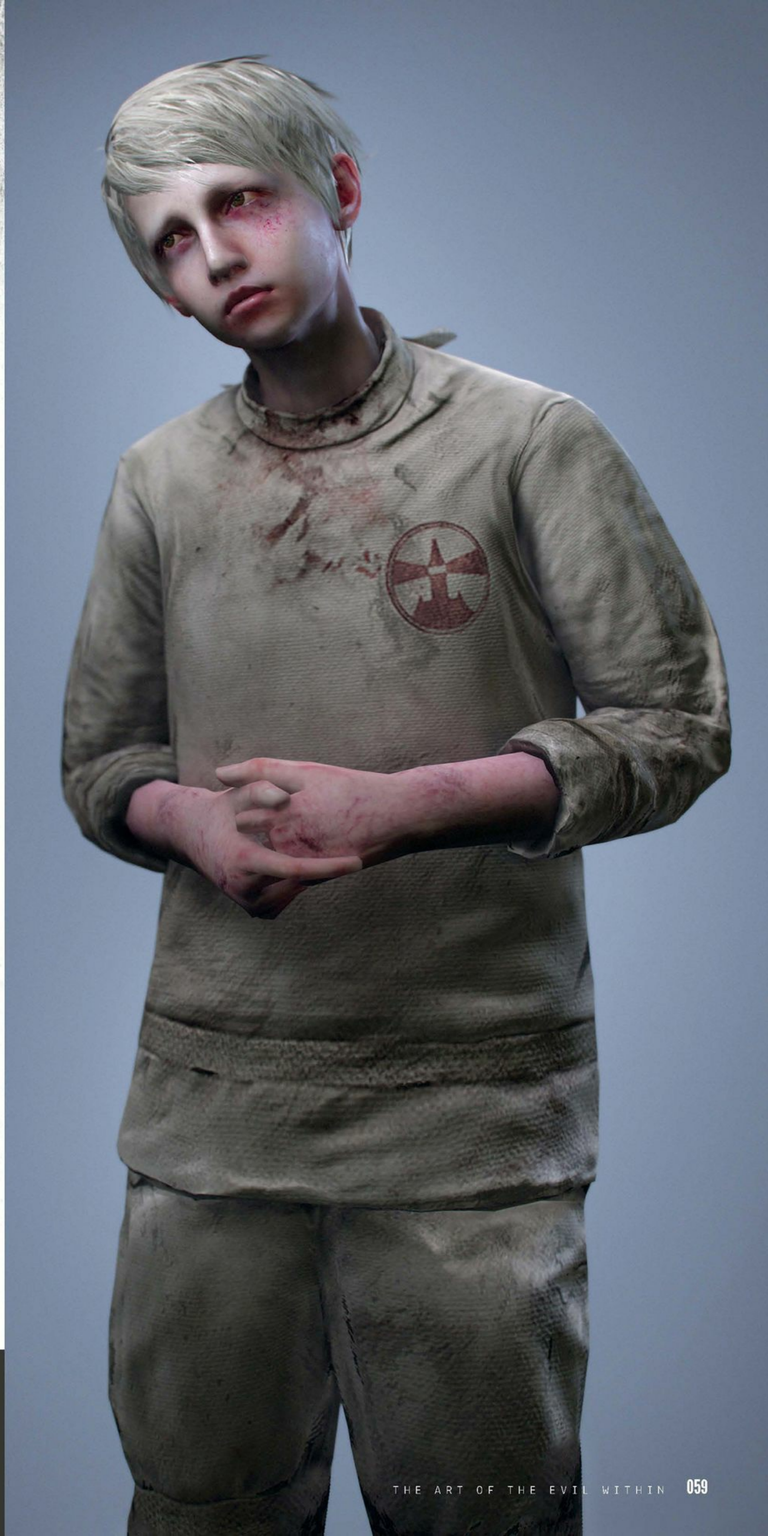












LAURA VICTORIANO
(17 at time of death)

Ruvik's beautiful, generous sister, the only one who understood him.

She died in the fire but saved her brother's life in the process.

In life, she preferred to wear red.

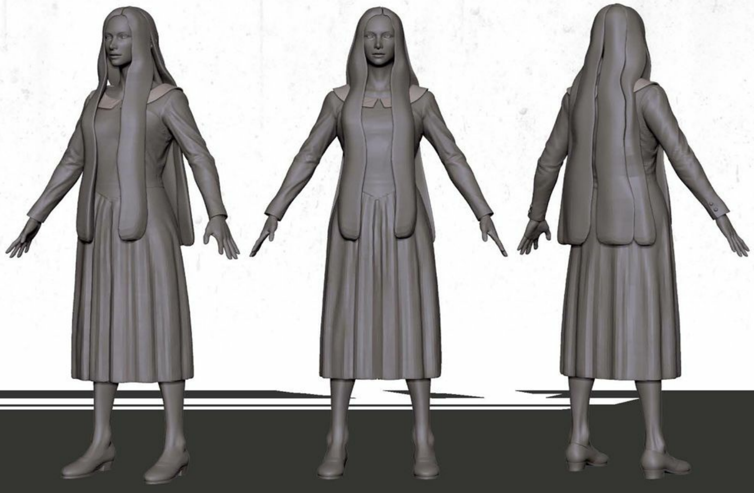




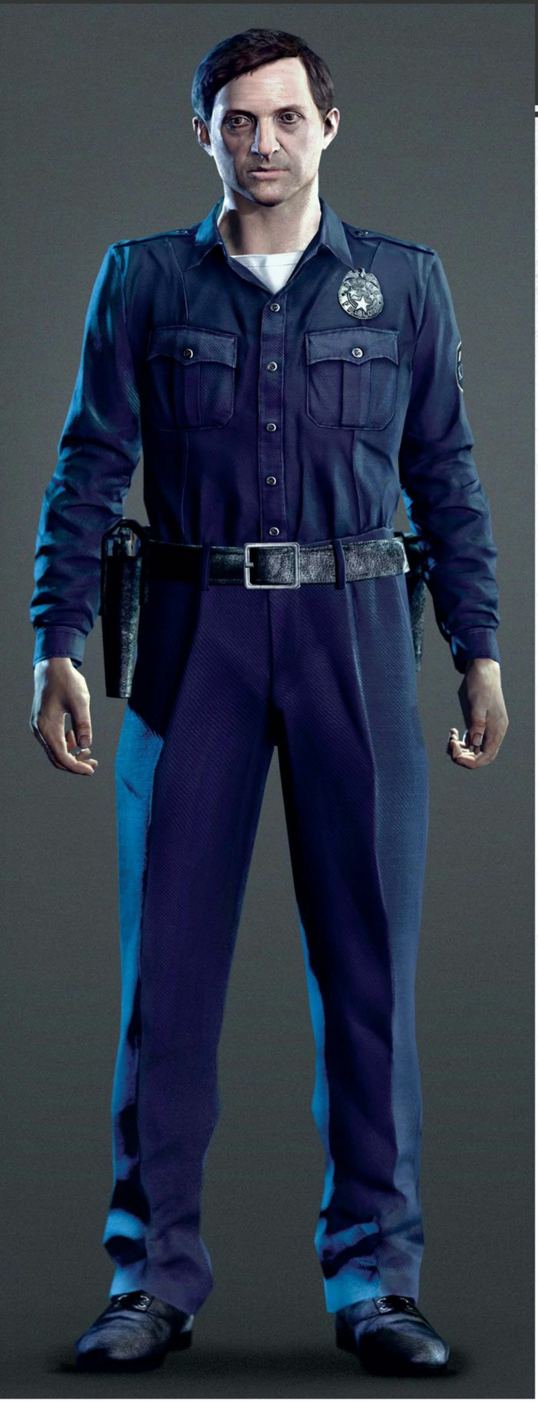








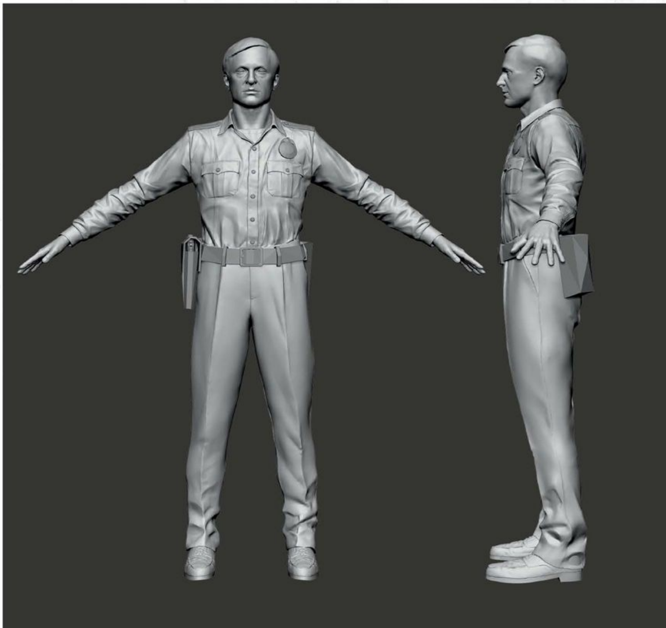
She has the typical long, black hair that all horror fans have become accustomed to. Laura's coloring was meant to contrast with that of Ruvik. We wanted her to look beautiful at first glance but also have an eerie feel when you looked closer. Even after her death, she comes back as a creature to protect Ruvik. There seems to be something more than just fraternal love here. —Ikumi Nakamura





OSCAR CONNELLY
(30)

A down-to-earth patrol officer. His personality and attitude toward work are very casual and he has no intention of working his way up the ladder.



















There were many characters behind the doors of the closed-off psychiatric hospital: doctors, patients, security guards, and chefs.









The staff at Mobius have a small role at the end of the game. We sketched a lot of designs, but the gas mask design was used in the end. We were very particular about the diagonal design of their cape and logo. Even the Mobius staff need to look cool! That's the Mobius staff rule!
—Ikumi Nakamura

















CHAPTER 02

VILLAINS





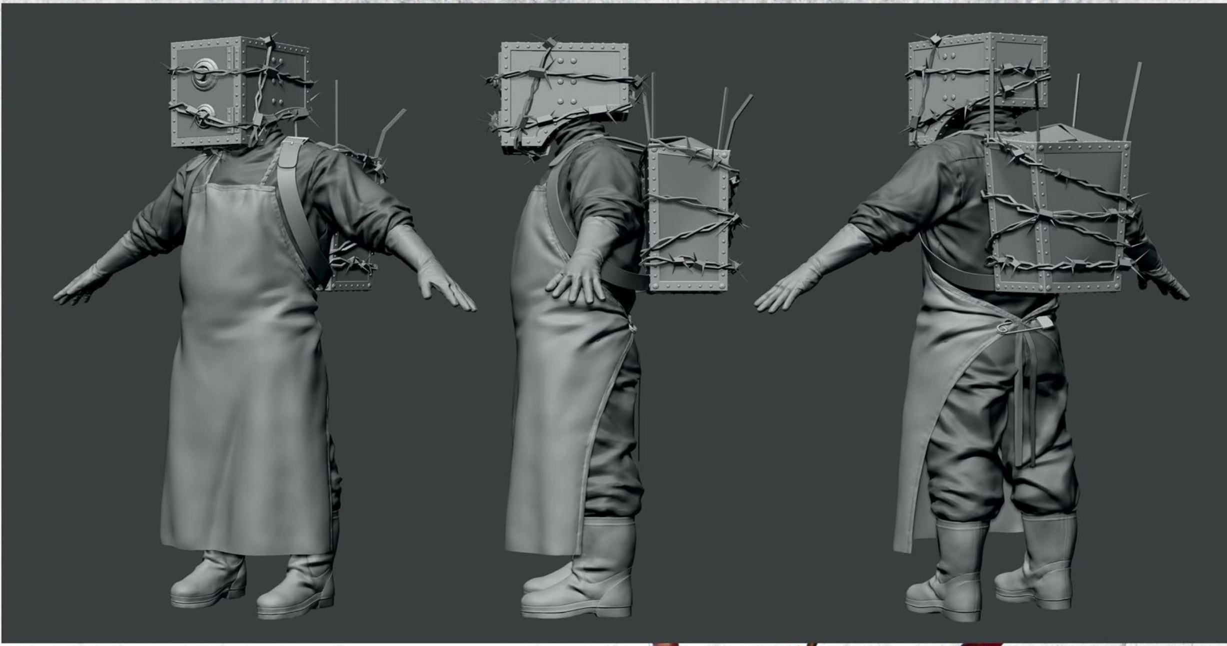
THE KEEPER

The Keeper was born from a combination of Ruvik's memory of the safe where he kept his research, and his unbridled rage. The safe head represents the atrocities of Ruvik's past that he's trying to keep hidden, literally crushing anyone who comes near. The sack he carries is filled with the brains of his victims.

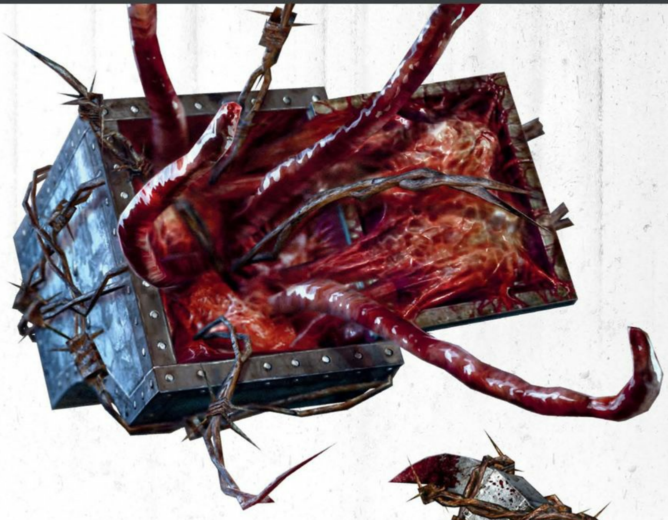
The Keeper makes a strong impact in *The Evil Within*. Why does he have a safe for a head? He is an enemy with many unanswered questions.







In early development of *The Evil Within*, there was no cohesive enemy concept to serve as the core of a horror game. The Keeper came about a year and a half into development. In the scenario at the time, there was a part where Ruvik sends Sebastian a safe. Nakamura assumed Mikami was looking for something more psychological and came up with this design. He was nicknamed "Boxman" by the team but he wasn't very well received initially, mainly because the design looked like it was from another horror game. However, from a designer's perspective, intentionally using established designs is a foolproof way to get horror across to the audience. Ultimately the Keeper became a character that changed the look of *The Evil Within*. If it wasn't for him, *The Evil Within* would be completely different. Thanks, Boxman!







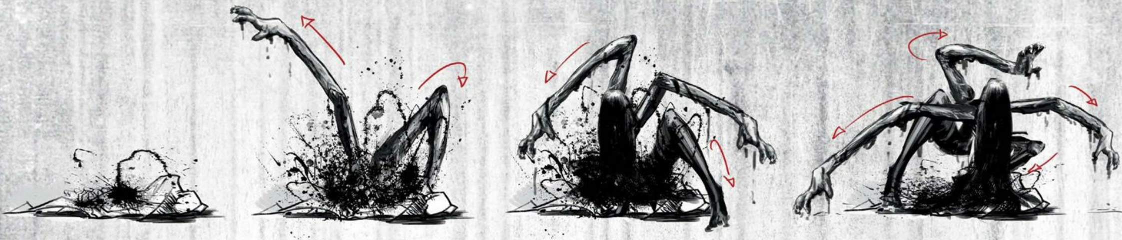




LAURA CREATURE

Ruvik's sister Laura was the only woman he trusted, the only woman he loved. Her original appearance serves as a motif for the game. She was murdered, burned to death in an act of incomprehensible cruelty. Only Ruvik himself survived the fire, and he feels intense guilt at her death. The Laura creature lets out a bloodcurdling scream, hair waving wildly as she gives chase. In Ruvik's guilty mind, it is the embodiment of the idea that she blames him and she'll eventually come for him.

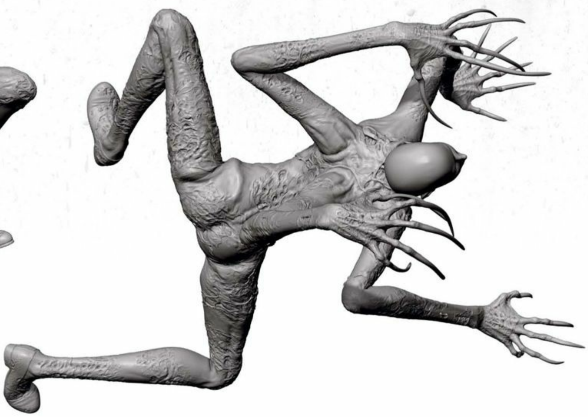






This enemy design came about from the notion that enemies will come back to life if they aren't burned. *The Evil Within* takes place inside Ruvik's mind, so it was decided that Laura would appear and maybe say things like, "Leave my brother alone!" Her design was inspired by the classic Japanese horror movies that often feature creepy women with long, flowing hair. The overall design was intended to blend Japanese monsters with Western creatures. The way she moved was more important than the way she looked, and the design came from putting her on all fours and having her move like a spider. The Laura creature was added to the game about two years into development. As with the Keeper, the intent was to have a creature that came across easily in a visual sense. "By the way, you may have noticed she's still wearing shoes. We wanted to leave a piece of her humanity in her design, so we have her wearing shoes. She must have really liked those shoes."
—Ikumi Nakamura











THE HAUNTED

This creature came about as a result of Ruvik's mind synchronizing with victims linked to STEM. Although sluggish, some of them are seen using weapons and tools. You may also find that they move as if taking orders from someone.

Those not linked to STEM may still take this form, but they materialized from those in subjects' memories.









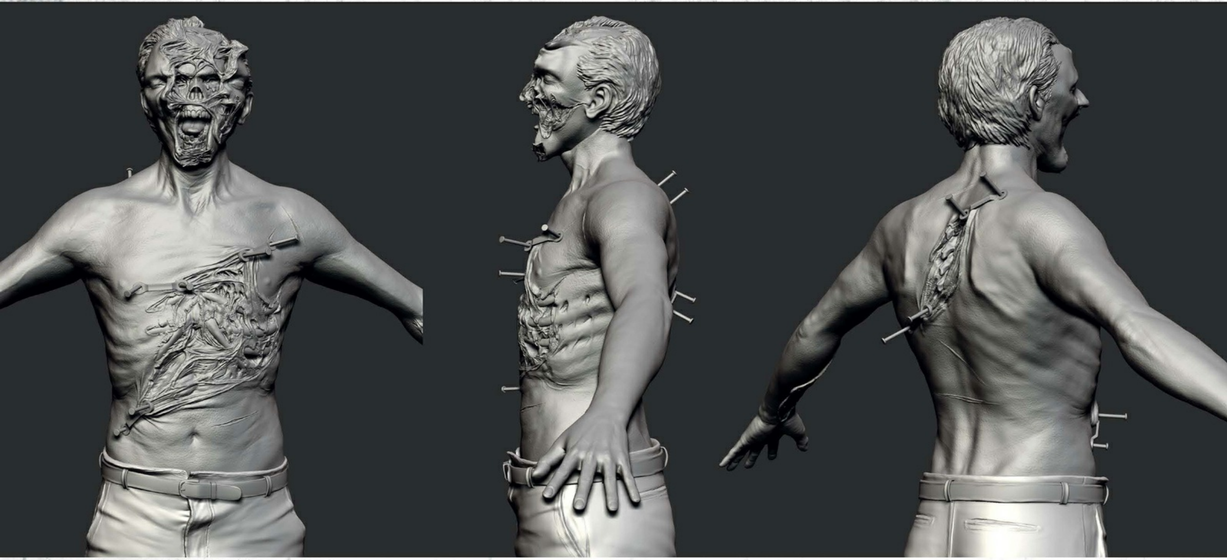


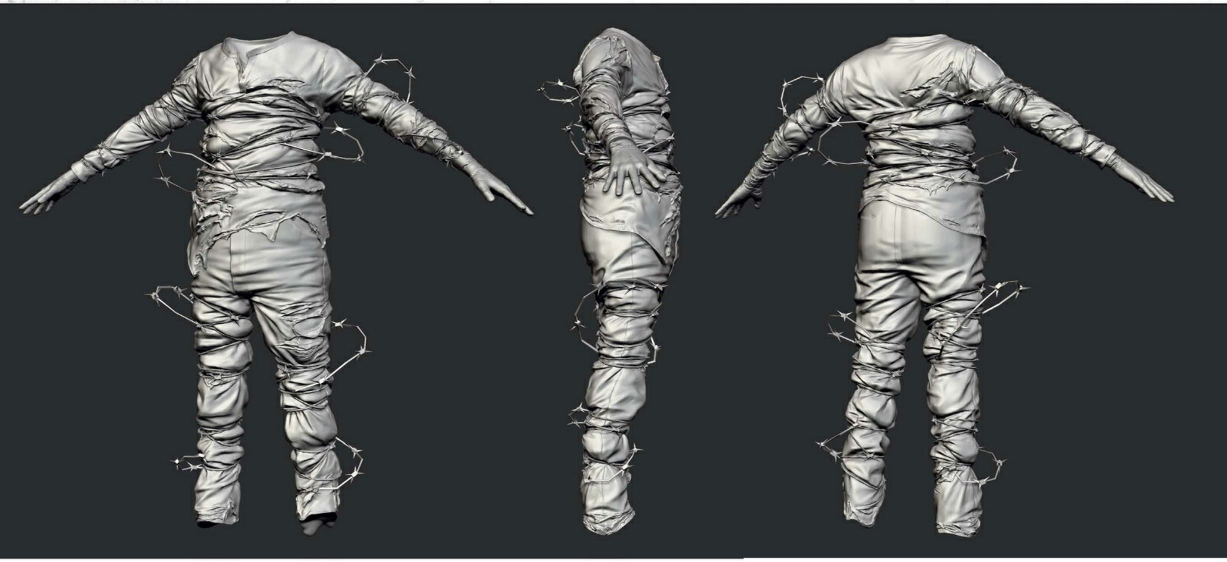












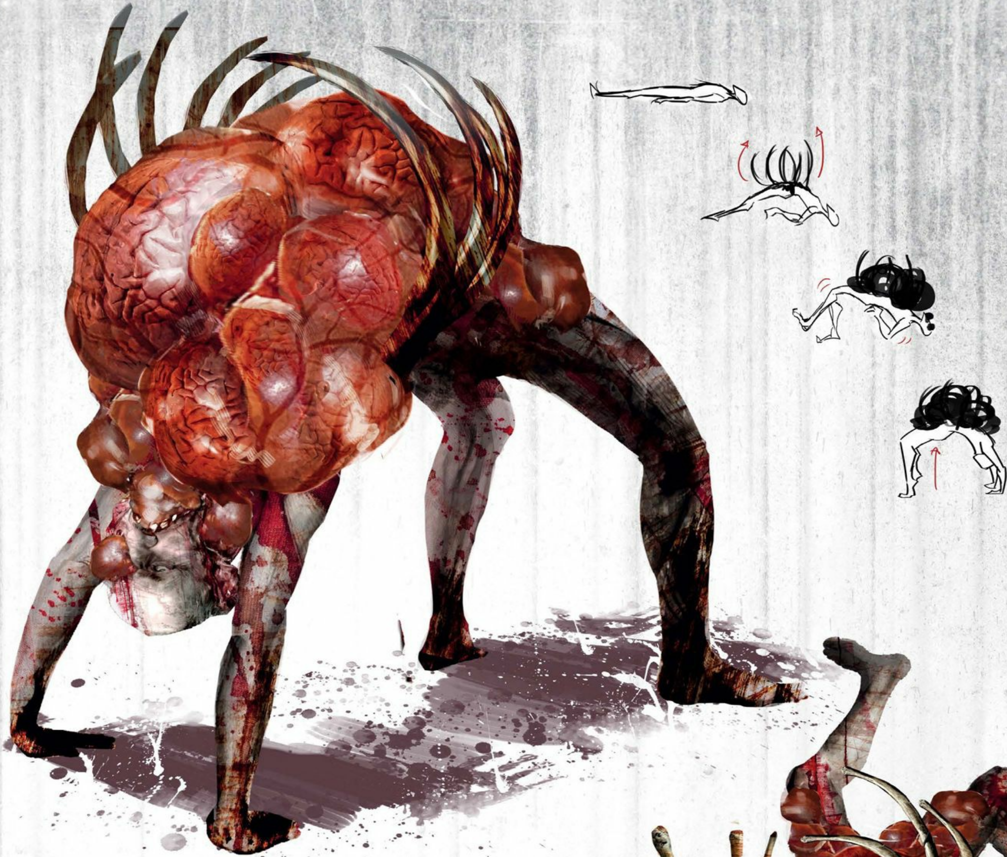








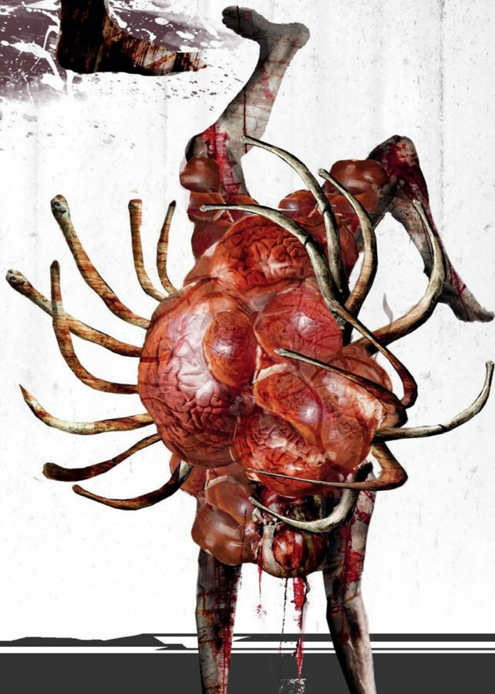


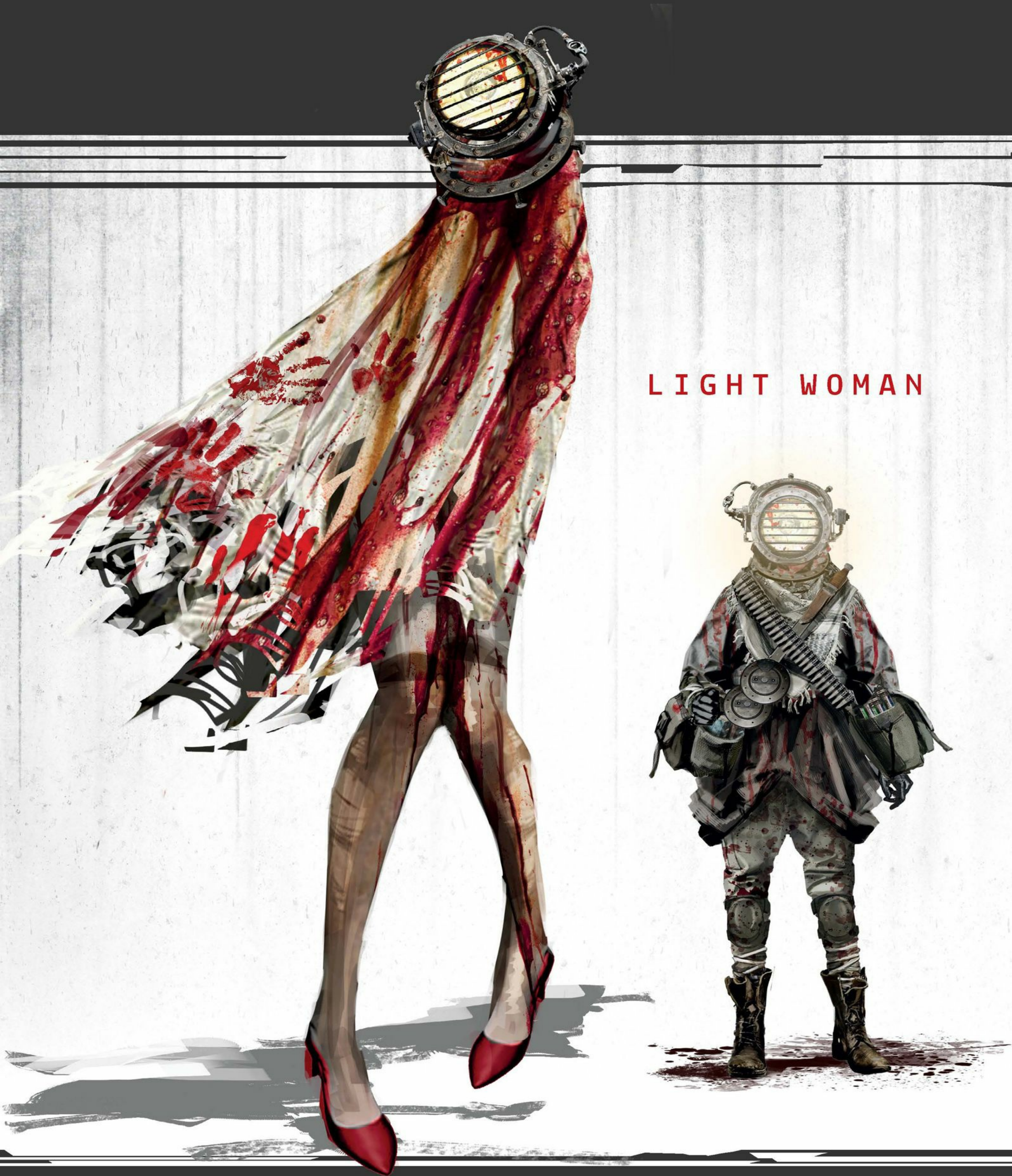


BRIDGE

If creatures aren't burned after they die, they revive as a bridge and self-destruct near the player.





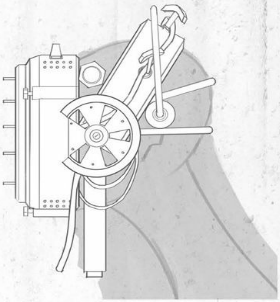


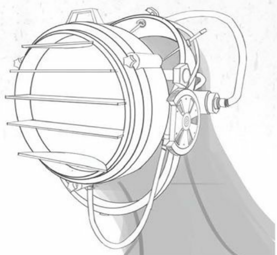
LIGHT WOMAN







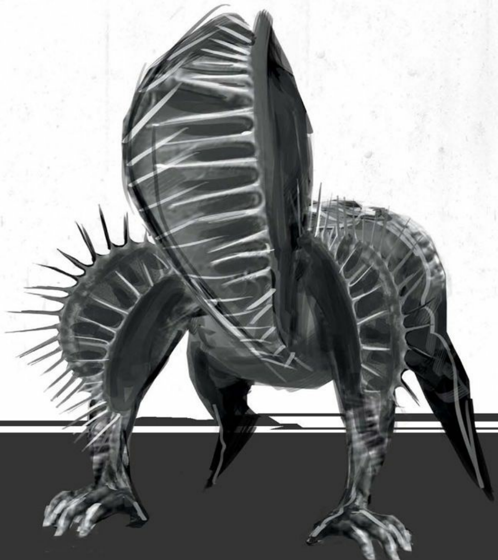






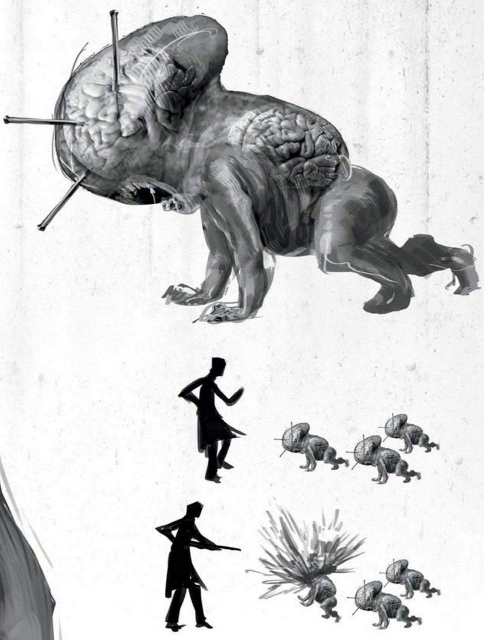
ENEMY DESIGN

Our enemy designs went through many of our staff over many months, until we came upon the final course of action. The game experienced dramatic changes throughout development, and you can see its history right here on this page. It took us time and effort to create the flag carrier of *The Evil Within*. It was very difficult to create with such a short schedule, so we decided to pick a few of the best out of what we had made. —Ikumi Nakamura



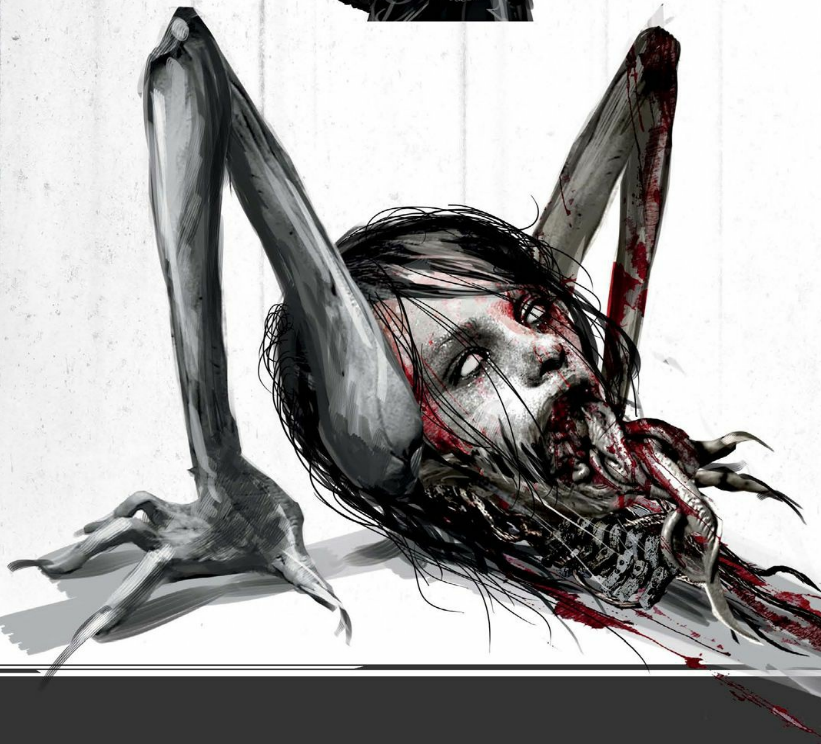















病













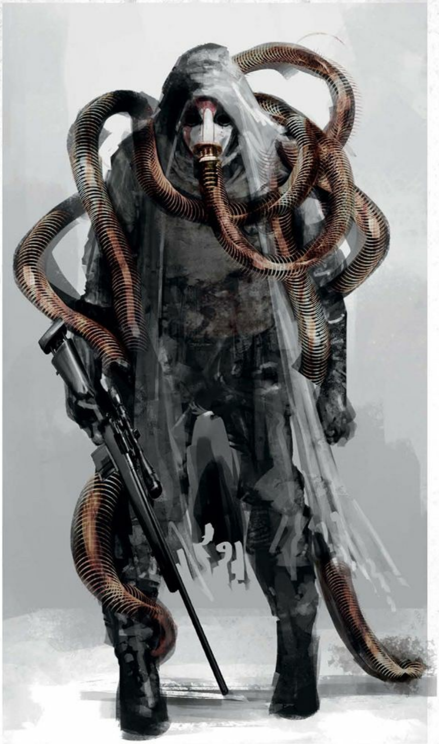
We were brainstorming an enemy called Light Man, similar to the Keeper. This type of enemy was to be linked with the lighthouse of the hospital, but that idea was never used. —Ikumi Nakamura





MR. UNKNOWN

A haunted mutation born when a STEM subject and Ruvik synchronize at an extremely high level. It wears a hood, like Ruvik, and has powers similar to those of Laura's creature form.



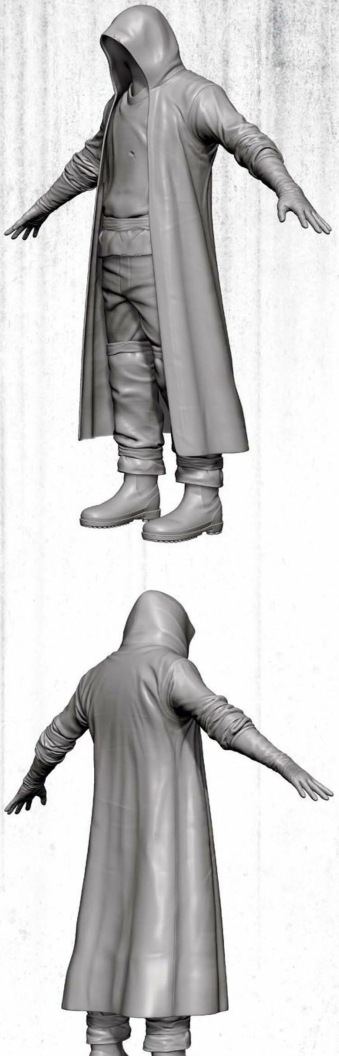










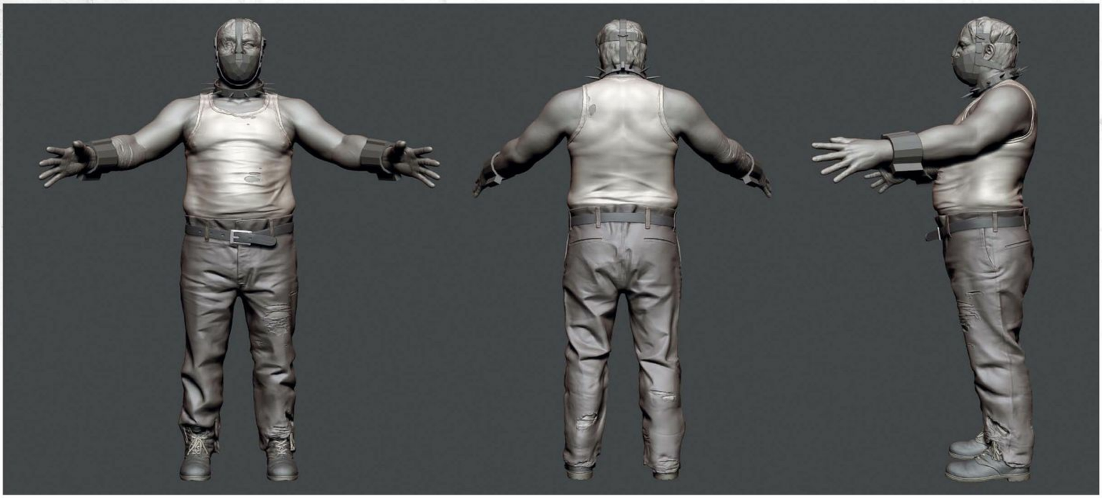






SADIST

A creature born from the mind of a murderer merged with Ruvik's madness. He has lost himself to rage, becoming murder personified.



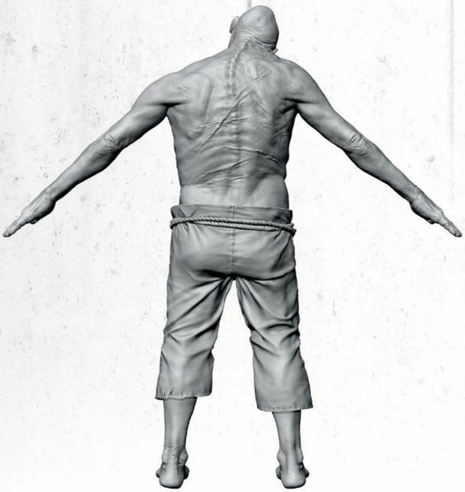


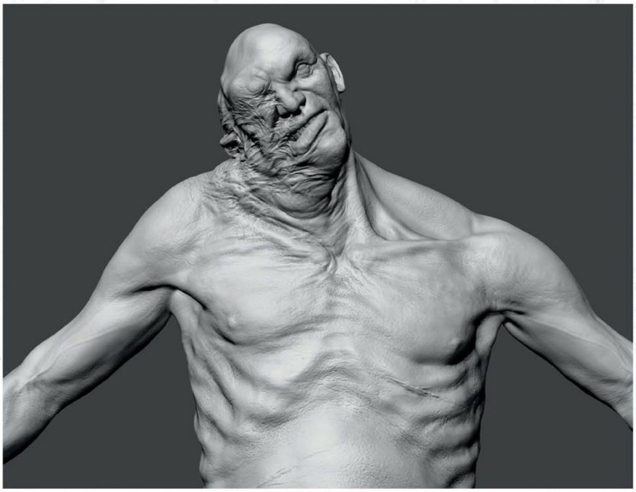


NEUN/ZEHN

Twin orphans abandoned and raised in a laboratory beneath the cemetery. Neun is never at ease and gets worked up so easily that he has to wear a mask that covers his eyes and ears.

The more cowardly of the two, Zehn lashes out violently at those he doesn't know and is usually kept chained up.





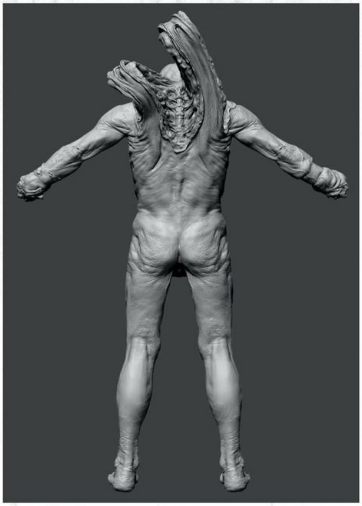


TRAUMA

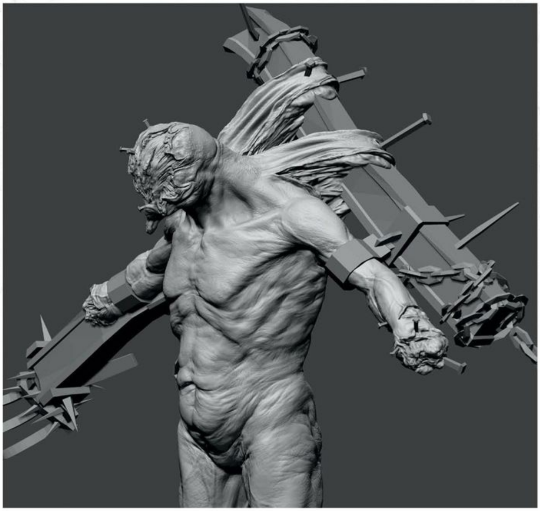
A creature born from Ruvik's concept of death and rebirth, based upon his rejection of the religion his father forced upon him at an early age.

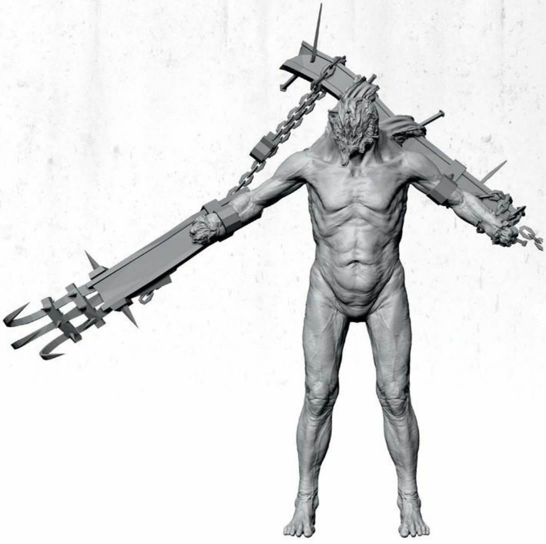










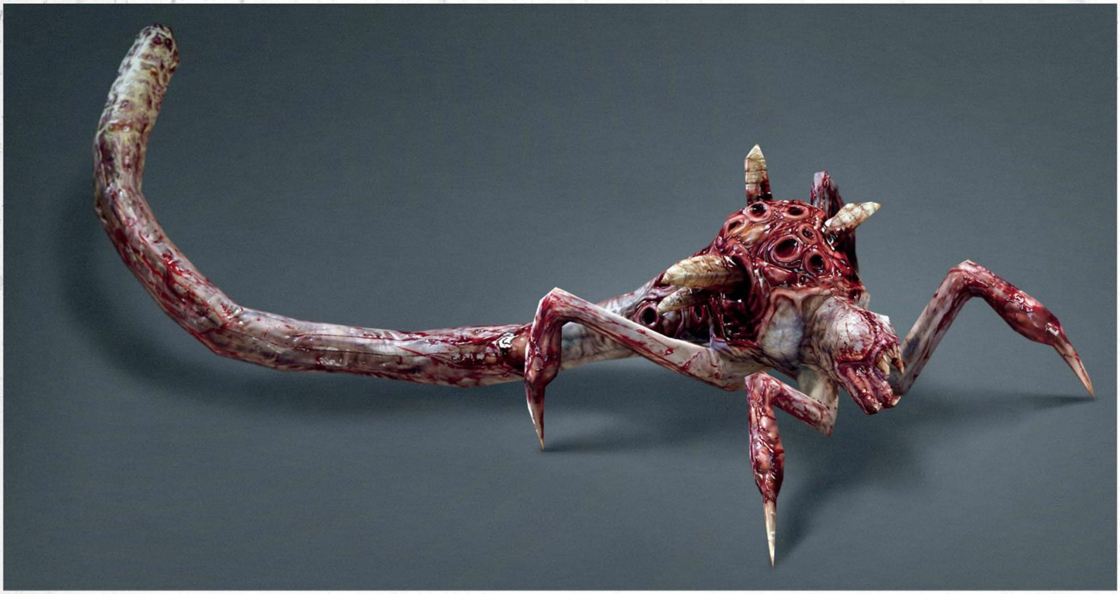






ALTEREGO

The result of connecting a subject with dissociative identity disorder to the STEM device. The dominant and alternate personalities blend into a single, two-headed creature.



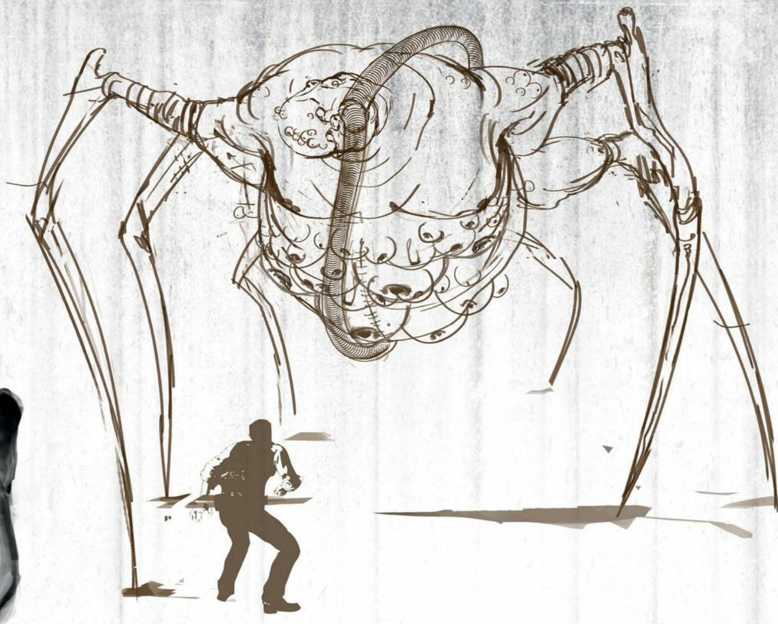








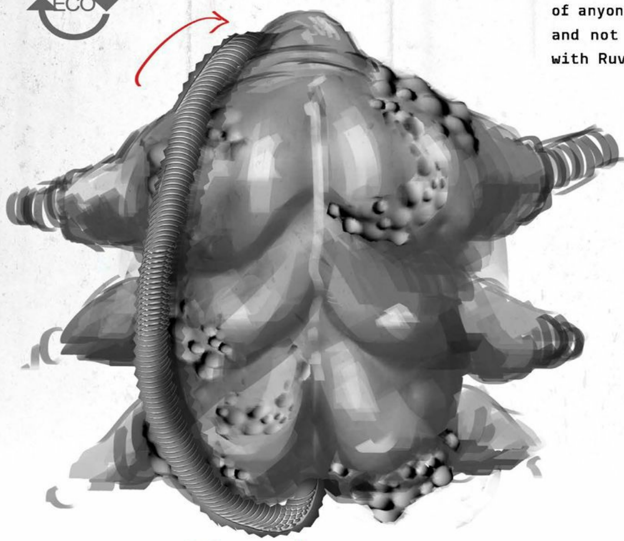






HERESY

This creature is a test subject who completely lost his identity while connected to the STEM and went on a rampage, devouring the consciousness of anyone he found. The subject became a heresy, and not a haunted, as it couldn't synchronize with Ruvik due to his rejection.







This design came to mind as soon as I heard it was a giant enemy. This creature can live forever, as it survives by eating its own excrement. Talk about recycling. He's such an eco-friendly creature.
—Ikumi Nakamura



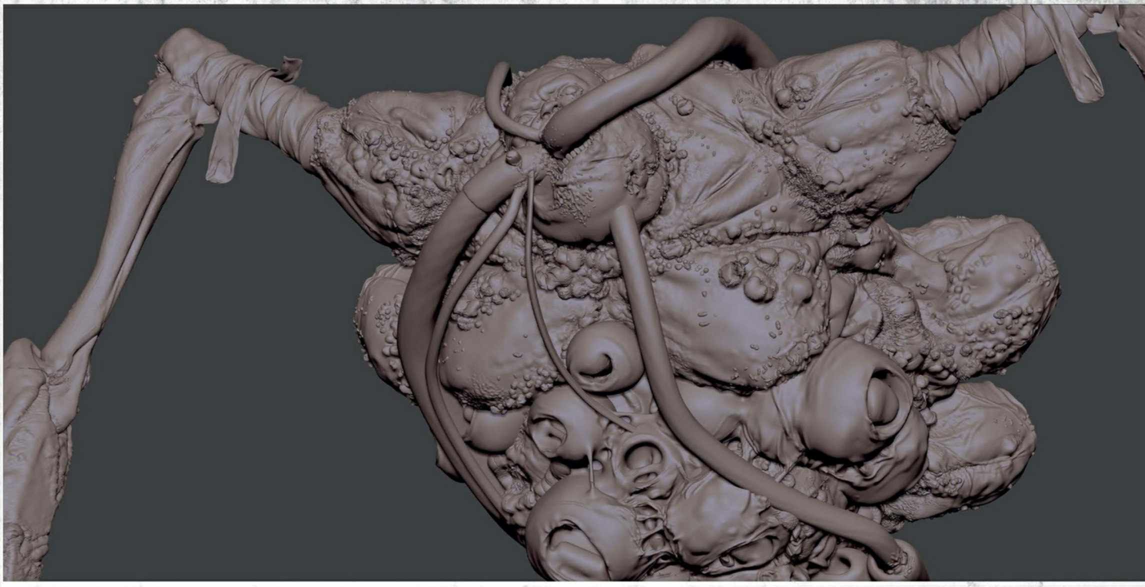


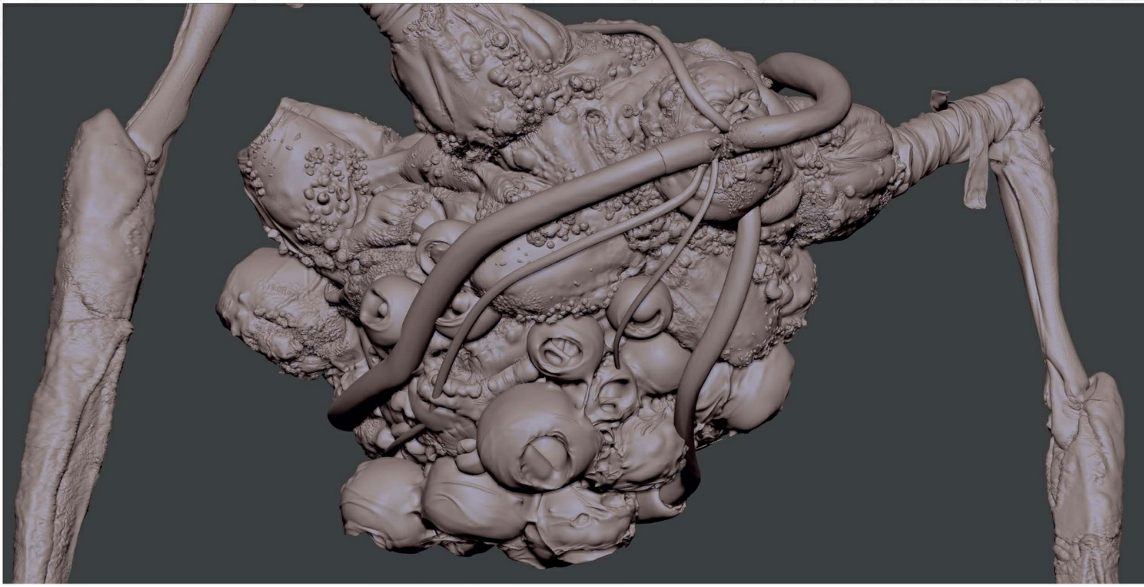




















QUELL

A creature generated by Ruvik's desire to remain unseen by others. It changes color to blend in with its surroundings and uses its long tentacles to grab the unwary and slay them.



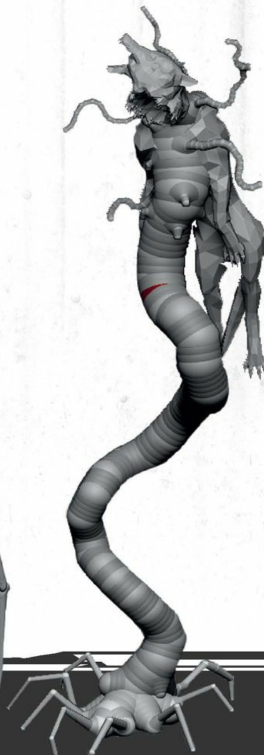
SENTINEL

The guardian of the church, bred in a cult laboratory beneath the cemetery. It was raised on sacrificial victims and craves human flesh.



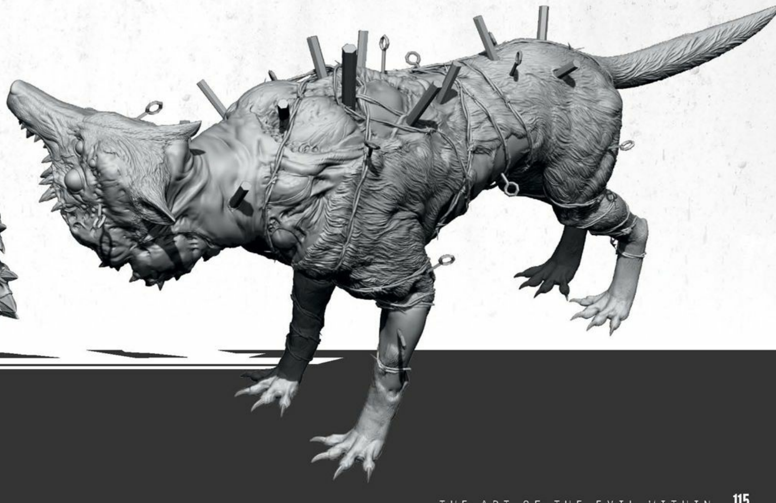














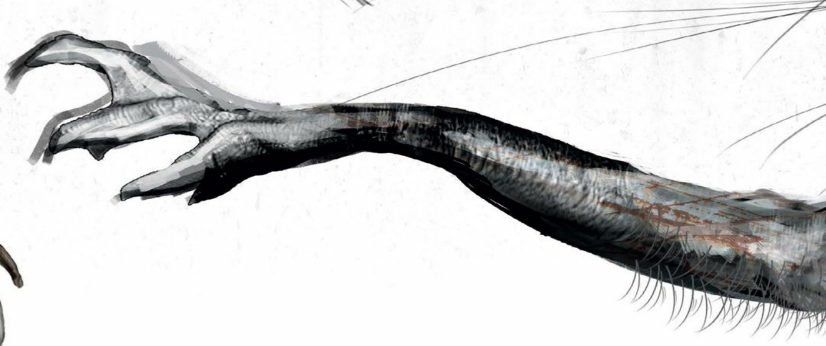
SHIGYO

An aquatic monster born when a subject drowns during testing and their consciousness becomes lost within Ruvik's mental world. It dwells in the murky depths and attempts to pull under anyone who draws near.



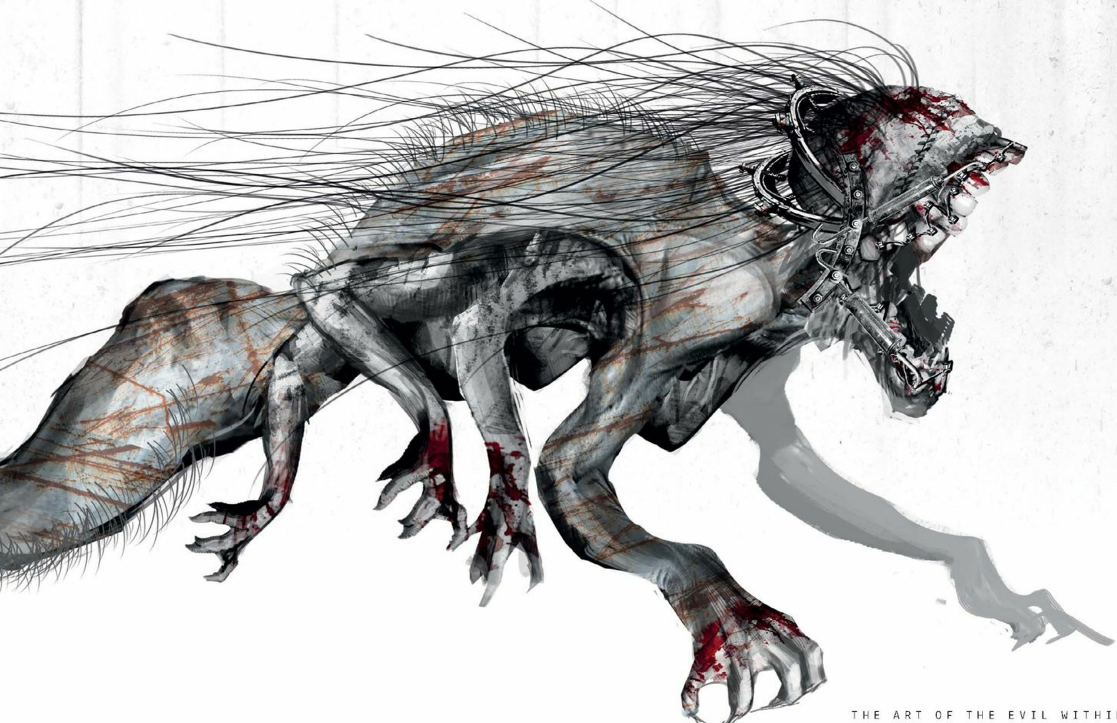










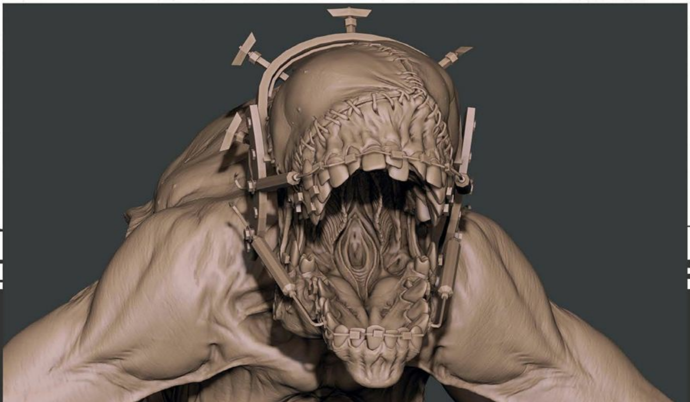








An underwater enemy. The design was based on the idea of a hideous mermaid. The creature was previously a woman who didn't like her crooked teeth. You will notice that she wears braces. —Ikumi Nakamura





AMALGAM CORE

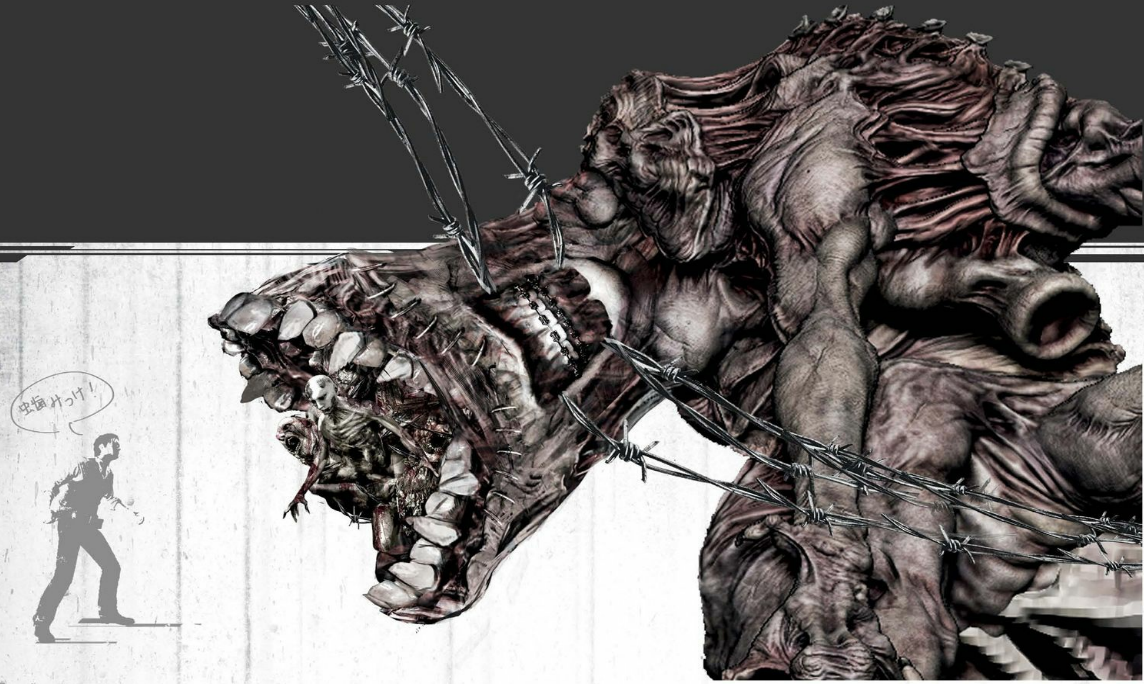
The final consciousness of test subjects who died while connected to the STEM, combined into one single, horrific shape. It attacks anything that moves; attempting to flee means certain death.

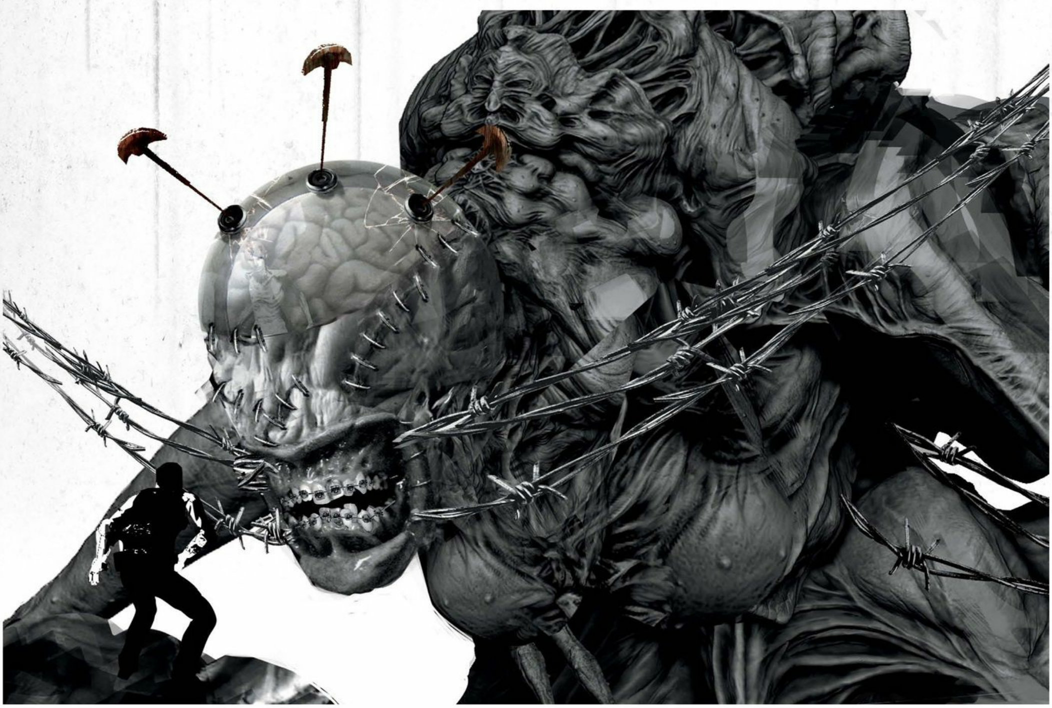
Deep within the creature's body, Ruvik is only vulnerable when it opens its head, exposing the core.

This was created out of the design for a head of a much larger creature. We created the head and teeth to really stand out in this design. —Ikumi Nakamura






虫歯みっけ！





The idea of gathering the consciousnesses of Ruvik and all the animals and people he has killed and enshrining them within the brain was a brilliant idea. Everything that has to do with Ruvik is embodied in this character. If you look closely, you'll see the two hands beside Ruvik belong to Laura. —Ikumi Nakamura



AMALGAM

A creature that combines the anger and animosity of the victims of Ruvik's research with his own madness.

It grows larger as it absorbs the fear and hatred around it.









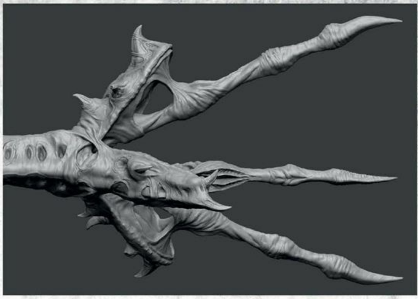




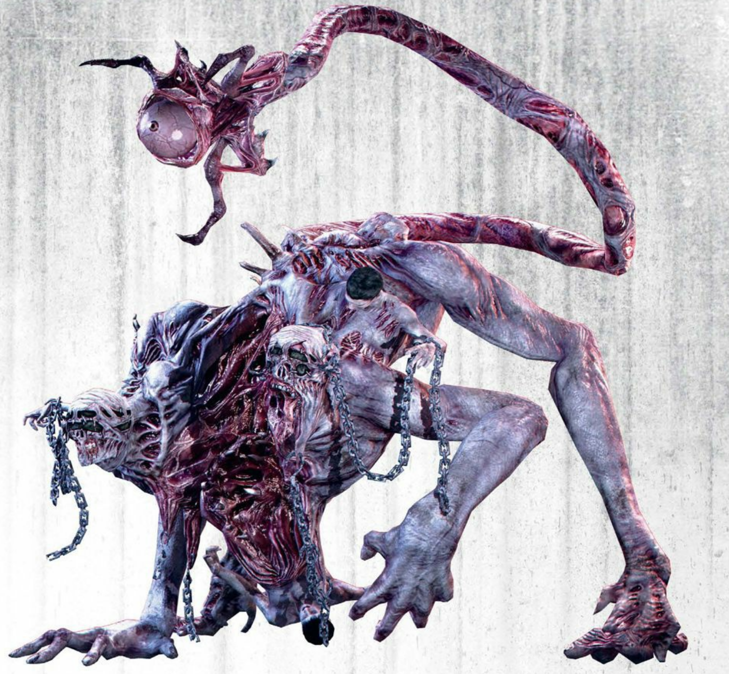


















CHAPTER

03

ENVIRONMENTS



ASYLUM

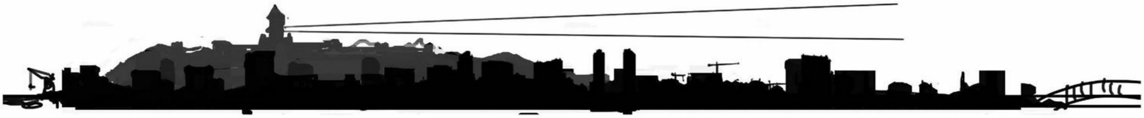
Beacon Mental Hospital at the heart of Krimson City.

It has accepted many patients over the years, but only a handful have been able to leave the madhouse.

Civilians only hear rumors of the occult, as nobody knows what really happens in the institute.














LIGHTHOUSE
ASYLUM





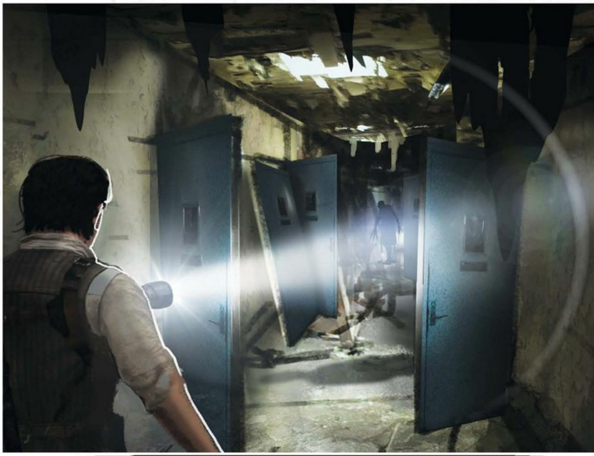




We thought it was interesting to add a lighthouse to the institute. It projects abnormality just from its outward appearance. —Ikumi Nakamura

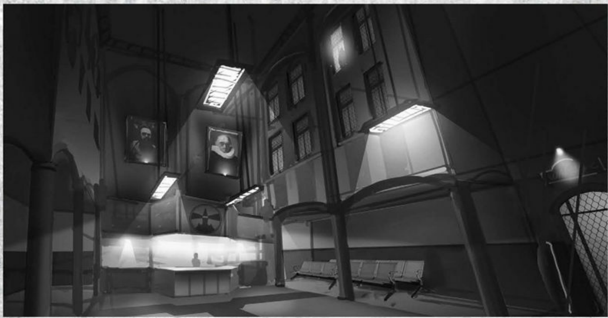




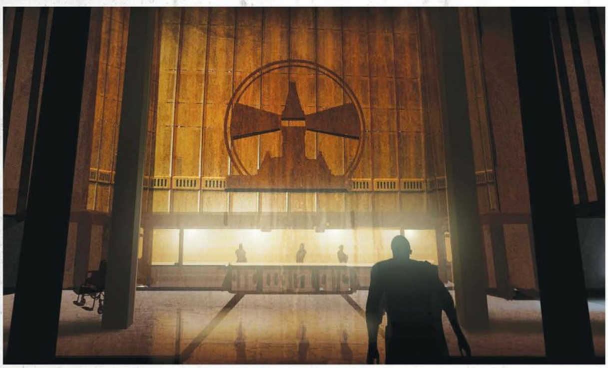


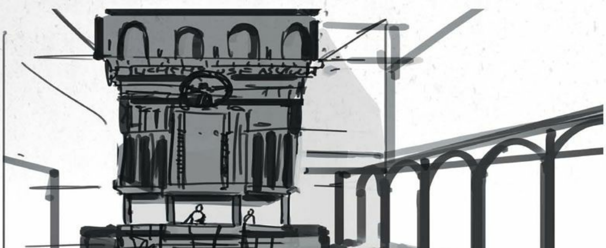



POLICE



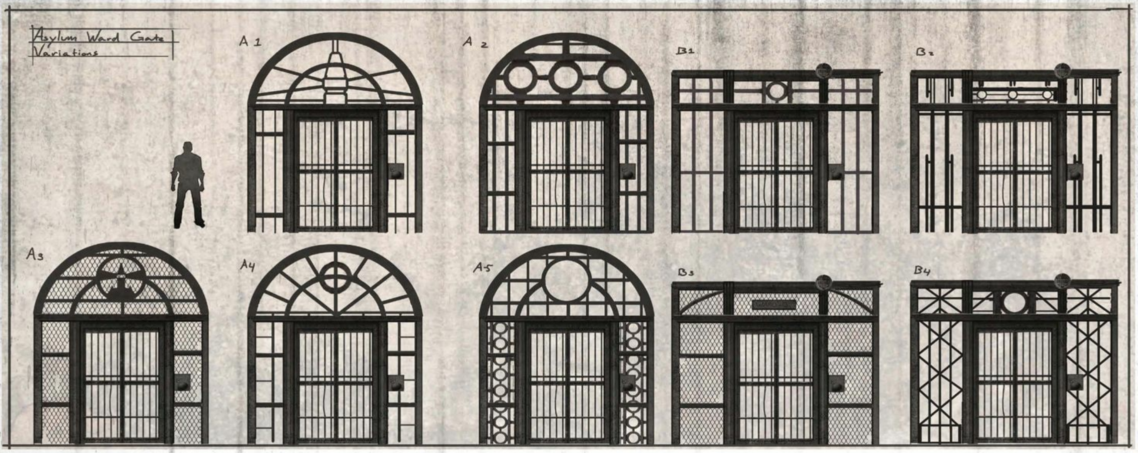


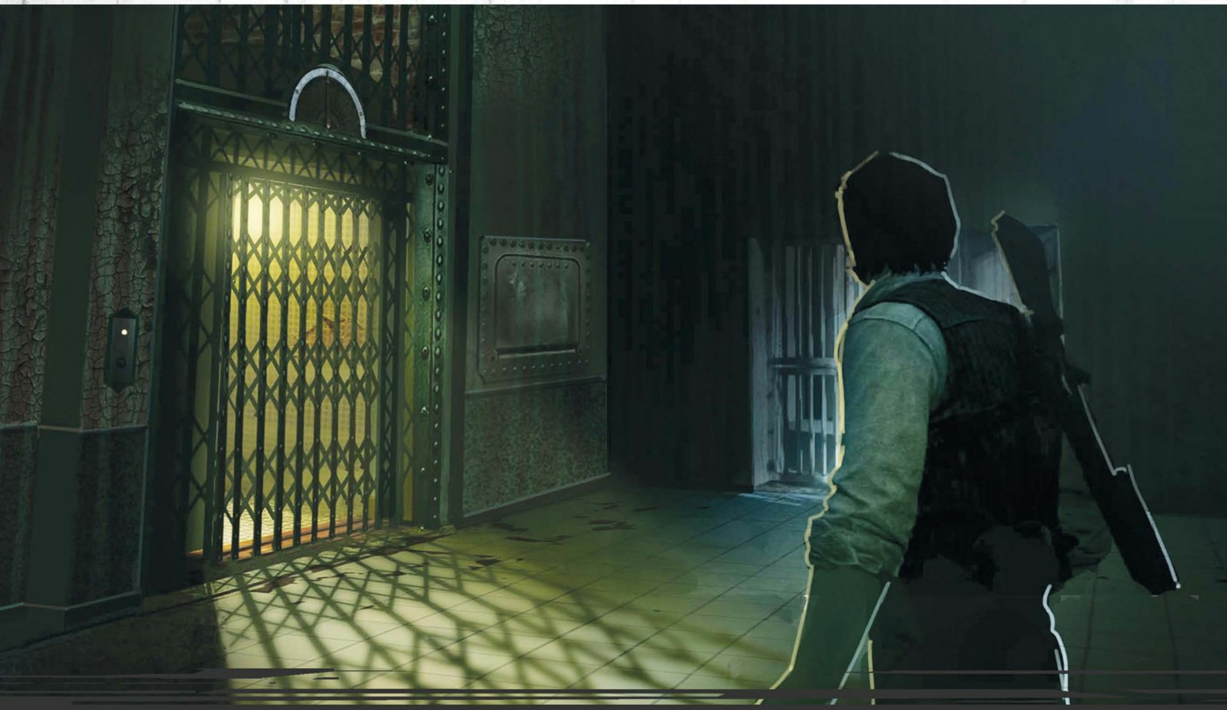






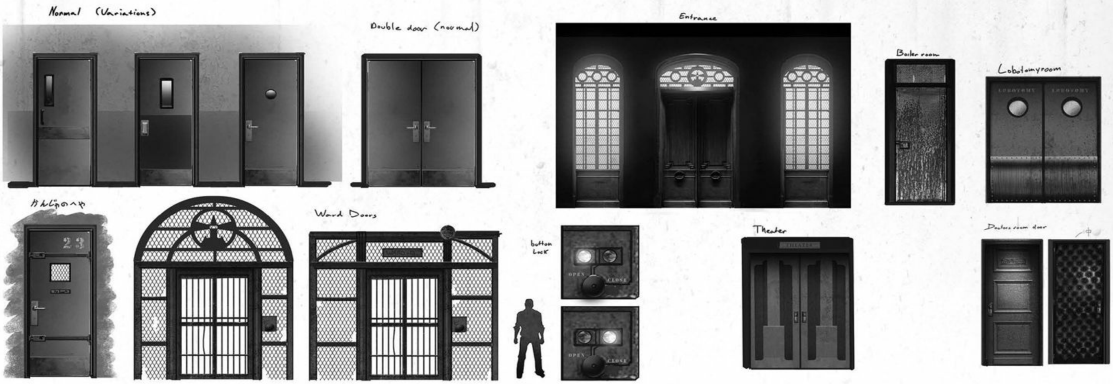



Asylum Ward Gate
Variations
A 1
A 2
B1
B2
A3
A4
A5
B3
B4






BEACON
Mental Hospital
B-1 C-3
This card is property of Beacon Mental Hospital. If you find this keycard, please return it to the reception desk immediately. Losing this keycard will be penalized. Malfunctioning keycards can be reset at the system administrator. Do not forget to check out when you leave the building.
B-1
C-3


Normal (Variations)
Double door (normal)
Entrance
Boiler room
Lobotomy room
Ward Doors
button Lock
OPEN
CLOSE
Theater
Doctors room door


GREEN OAKES ASYLUM
RECEPTION
DOCTORS:
IN OUT
PSYCHIATRIST
WARDS A-C


02


02
NURSES STATION





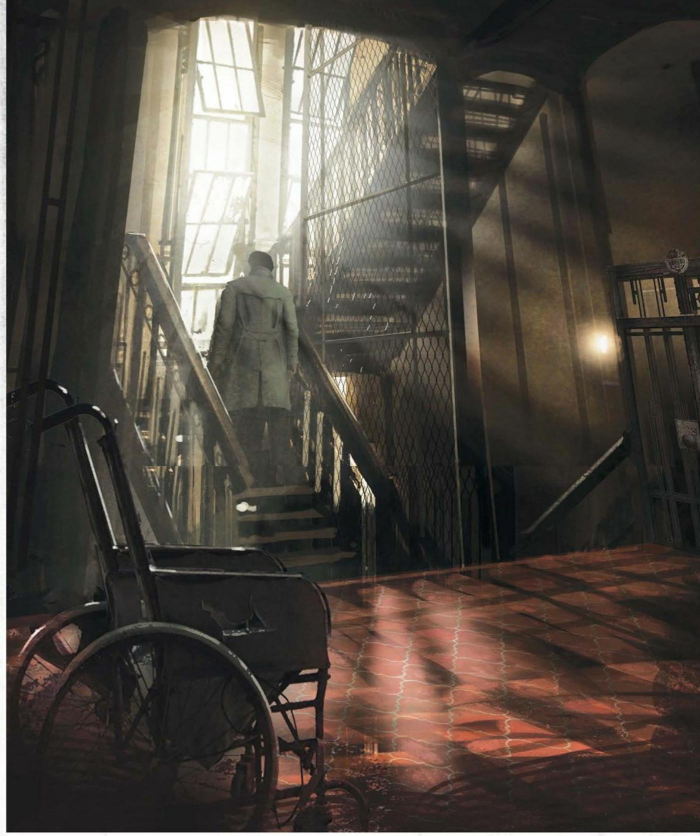


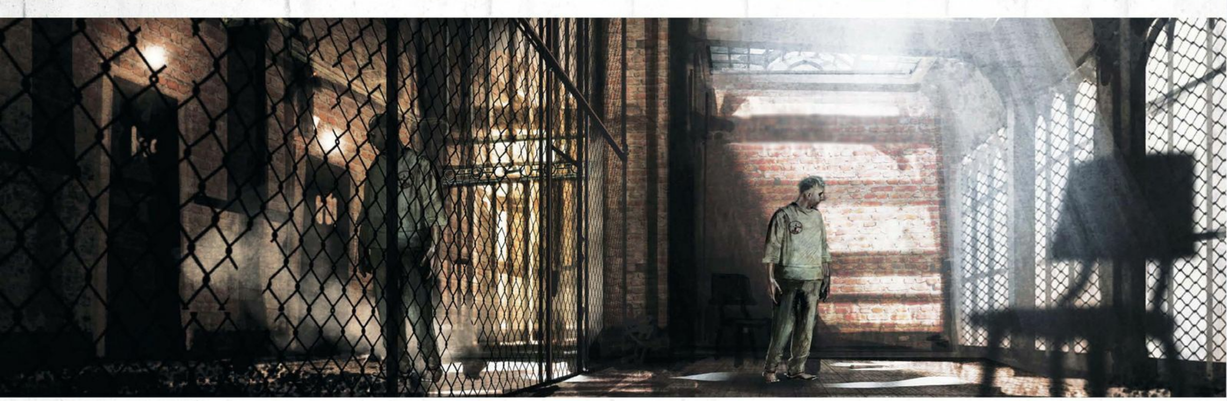


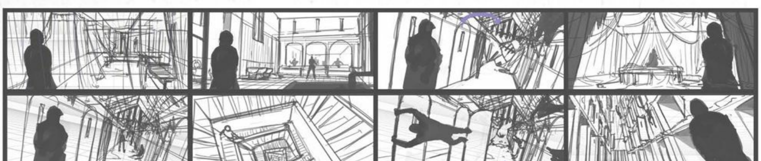
In the early stages of development, the mental hospital was very large for an explorable area. Because of that, we are left with various designs for each room. —Ikumi Nakamura











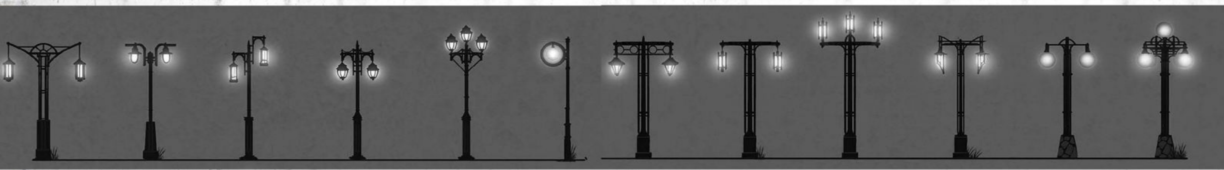






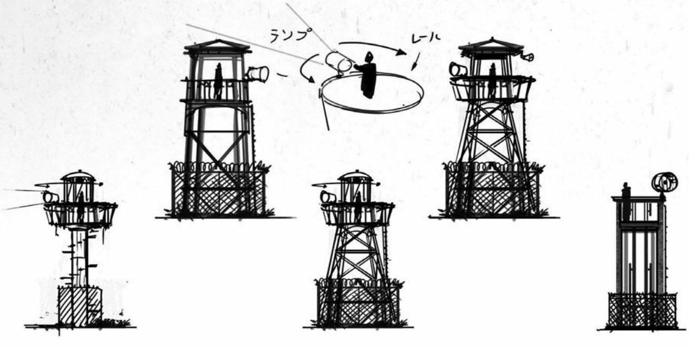











ランプ
レール





Exclusive design of the garden at Beacon, which is not found in the game.






Wards A to S










CAM #1













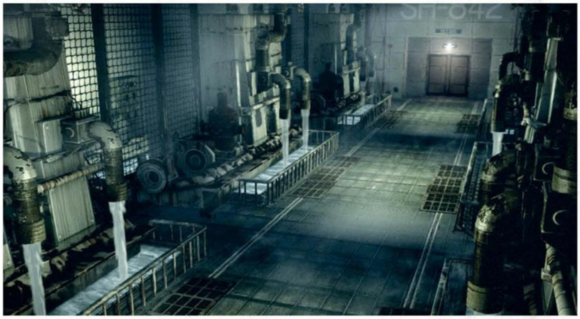


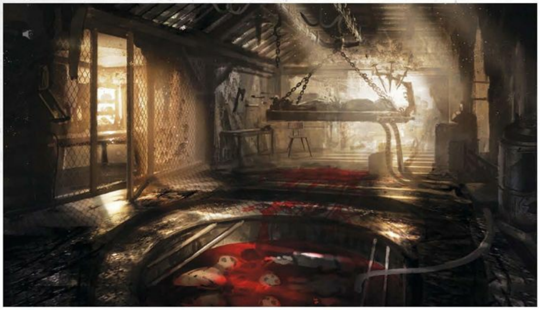




















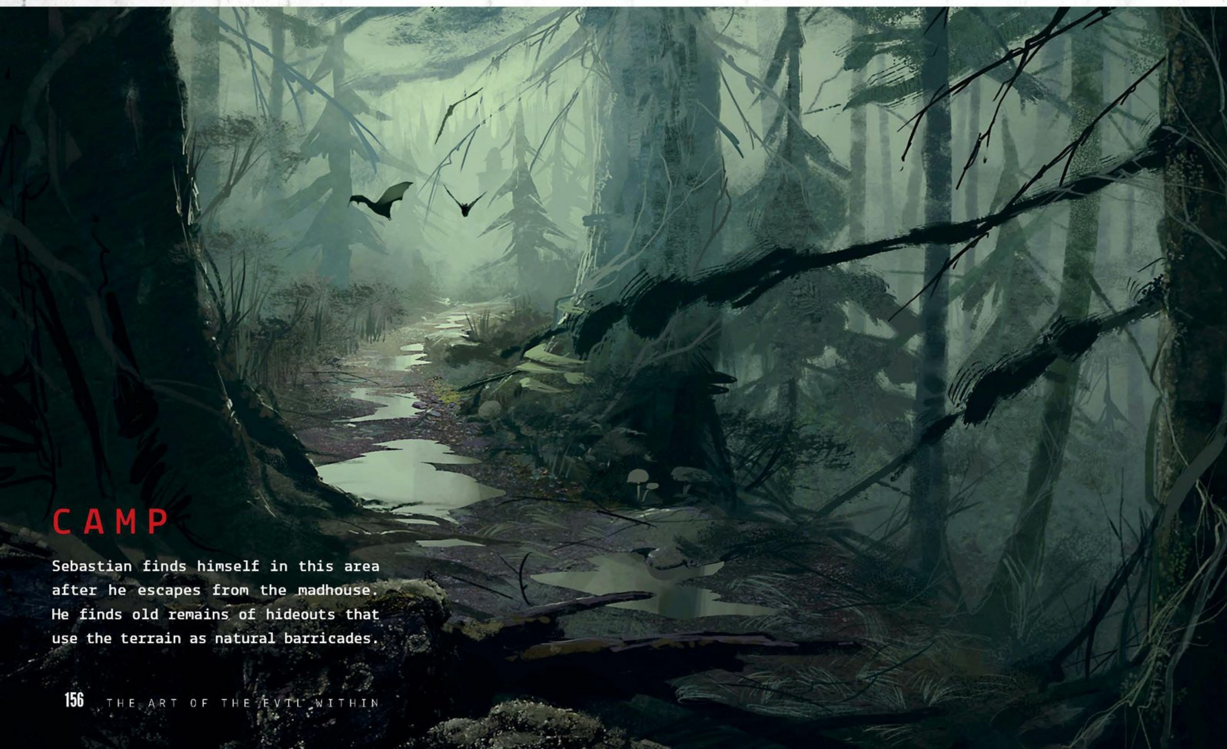

The End











CAMP

Sebastian finds himself in this area after he escapes from the madhouse. He finds old remains of hideouts that use the terrain as natural barricades.

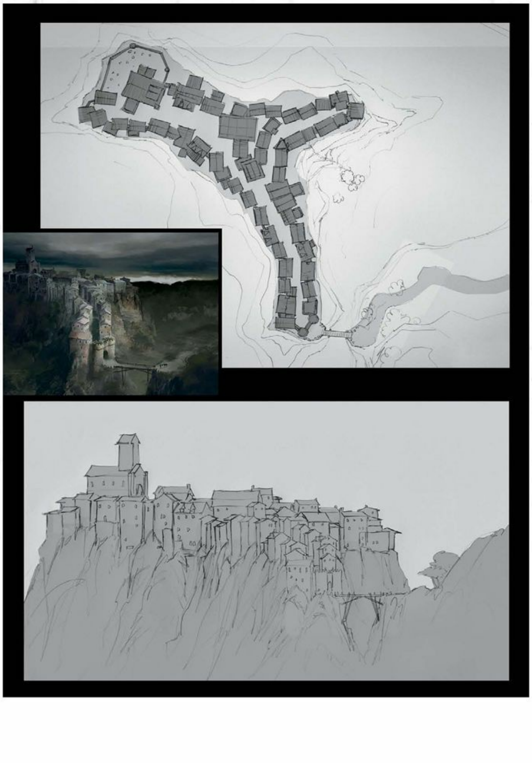


VILLAGE

Village of Elk River, a small settlement facing Elk River.

Villagers were found dead or went missing when a series of murders took place along the river basin.

Since then, the village has been surrounded with walls and welcomes no strangers.



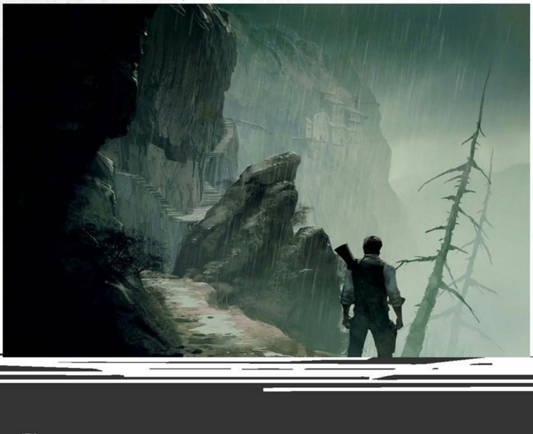
















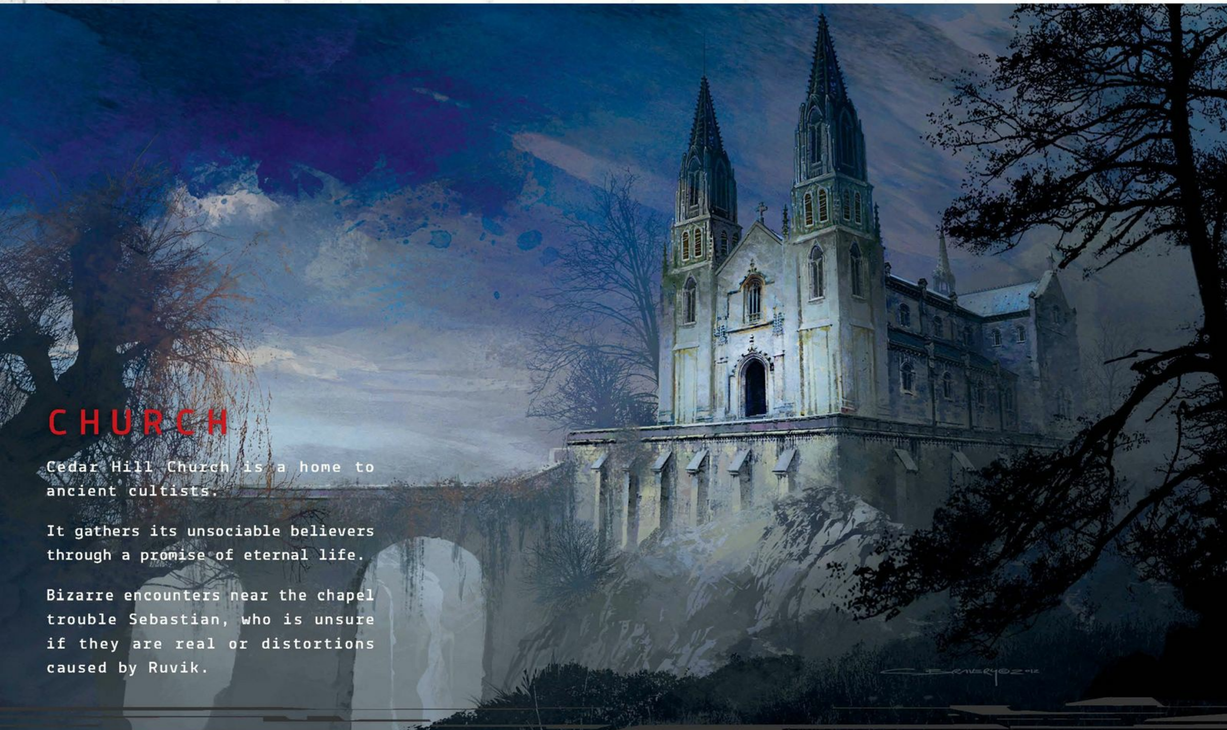












CHURCH

Cedar Hill Church is a home to ancient cultists.

It gathers its unsociable believers through a promise of eternal life.

Bizarre encounters near the chapel trouble Sebastian, who is unsure if they are real or distortions caused by Ruvik.

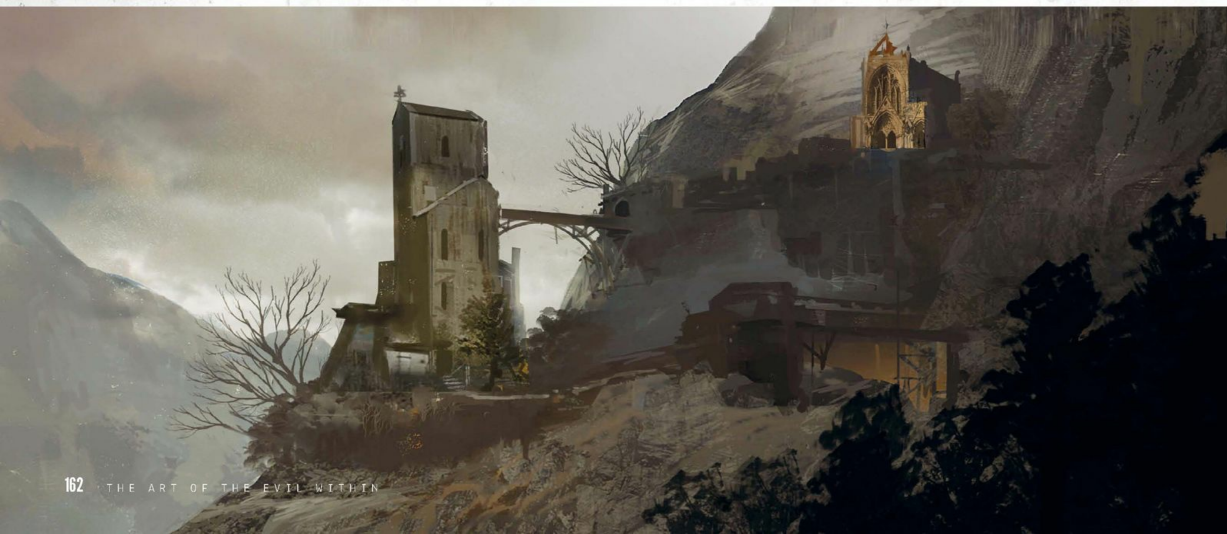






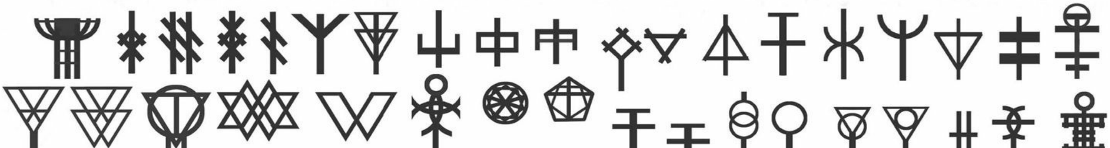


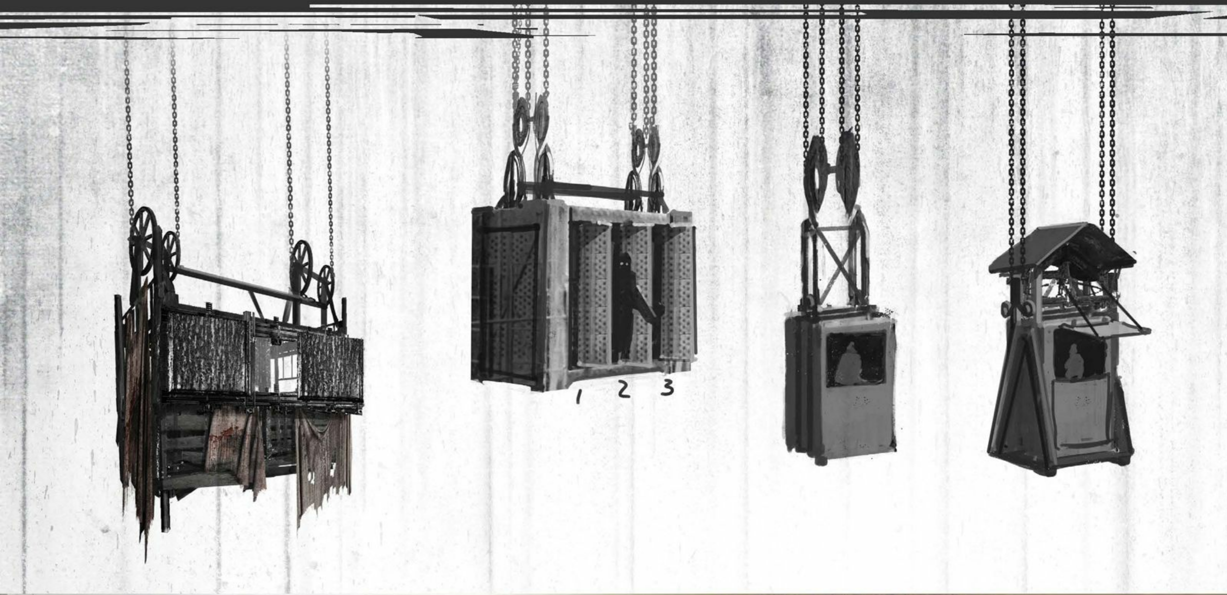




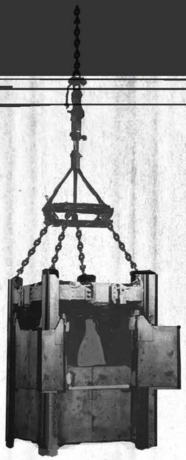


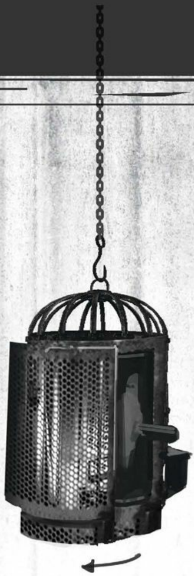


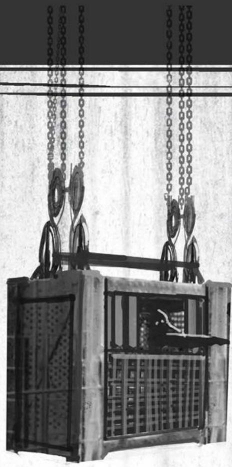



1 2 3

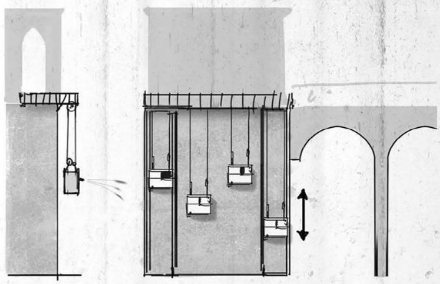


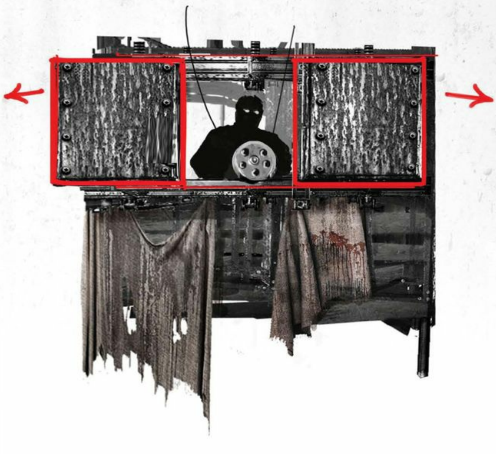












CATACOMBS

A subterranean facility beneath Cedar Hill Church.

Its ruined walls tell tales of torture and imprisonment.

No one knows its founder and its purpose, but it seems to be linked to the cult above.

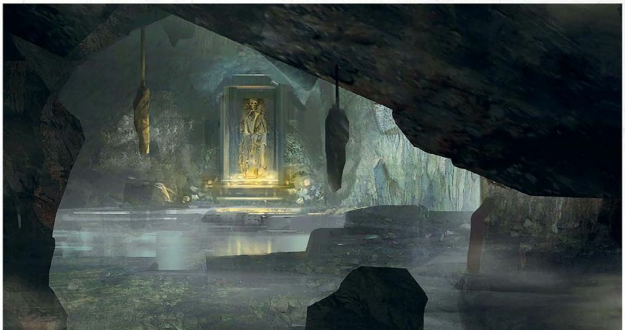


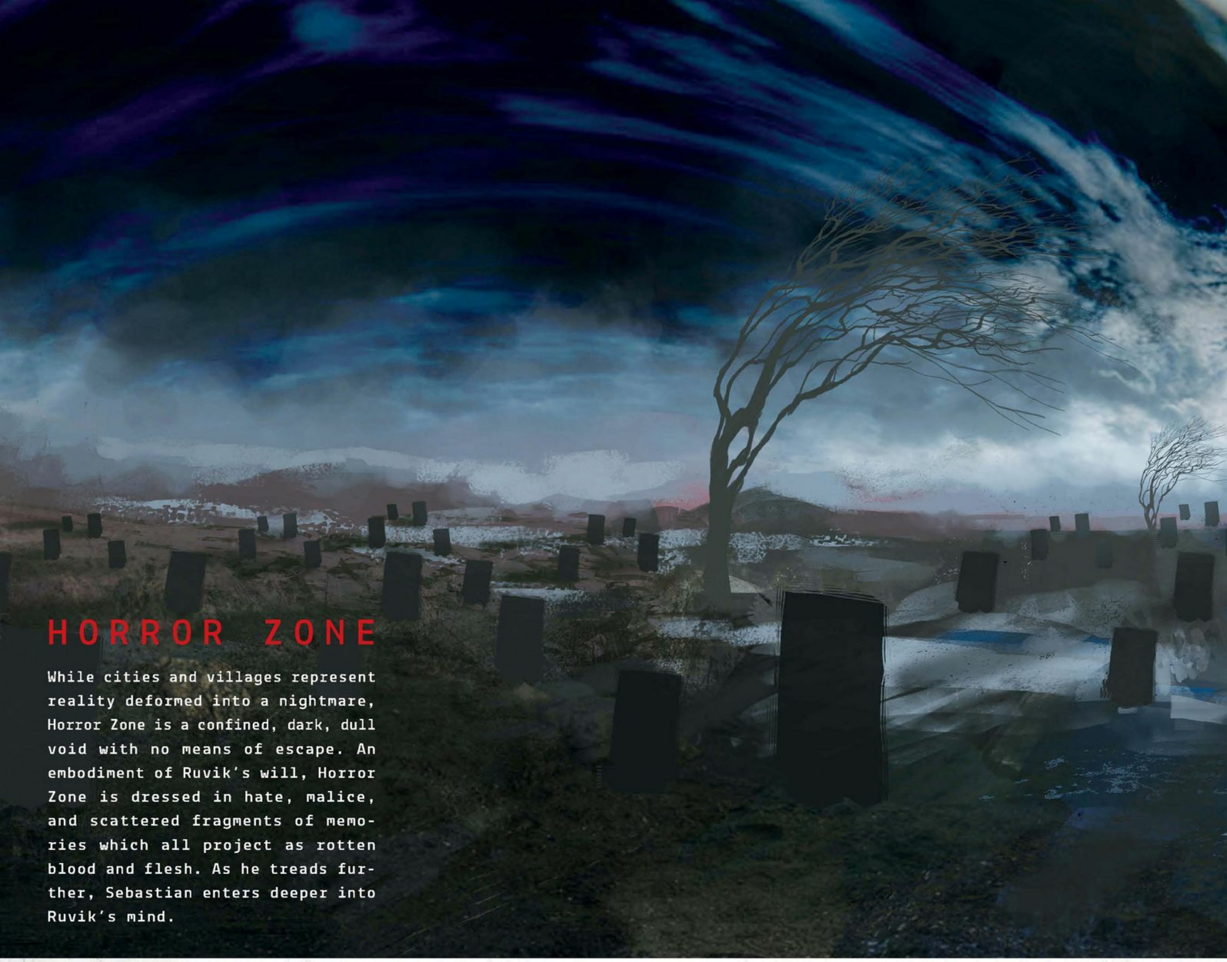












HORROR ZONE

While cities and villages represent reality deformed into a nightmare, Horror Zone is a confined, dark, dull void with no means of escape. An embodiment of Ruvik's will, Horror Zone is dressed in hate, malice, and scattered fragments of memories which all project as rotten blood and flesh. As he treads further, Sebastian enters deeper into Ruvik's mind.







We began creating Horror Zone as an avatar of Ruvik's brutality and the darkness within his mind.

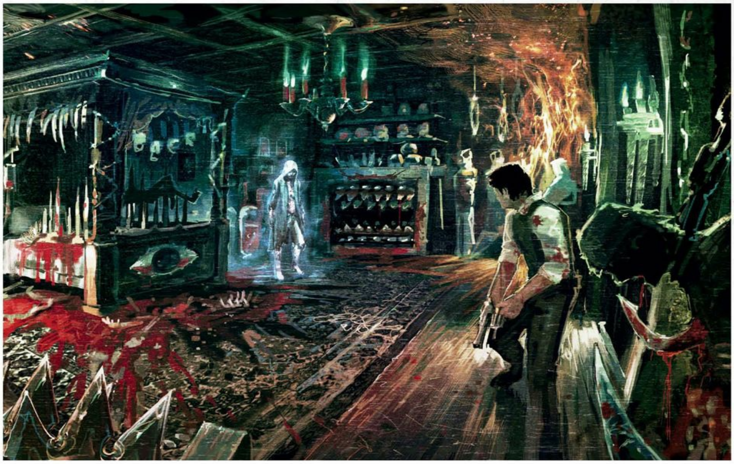
At the beginning, we simply planned to create something scary and unpleasant. That led to an exaggerated scene that didn't embody Ruvik's character or the terror he inspires.

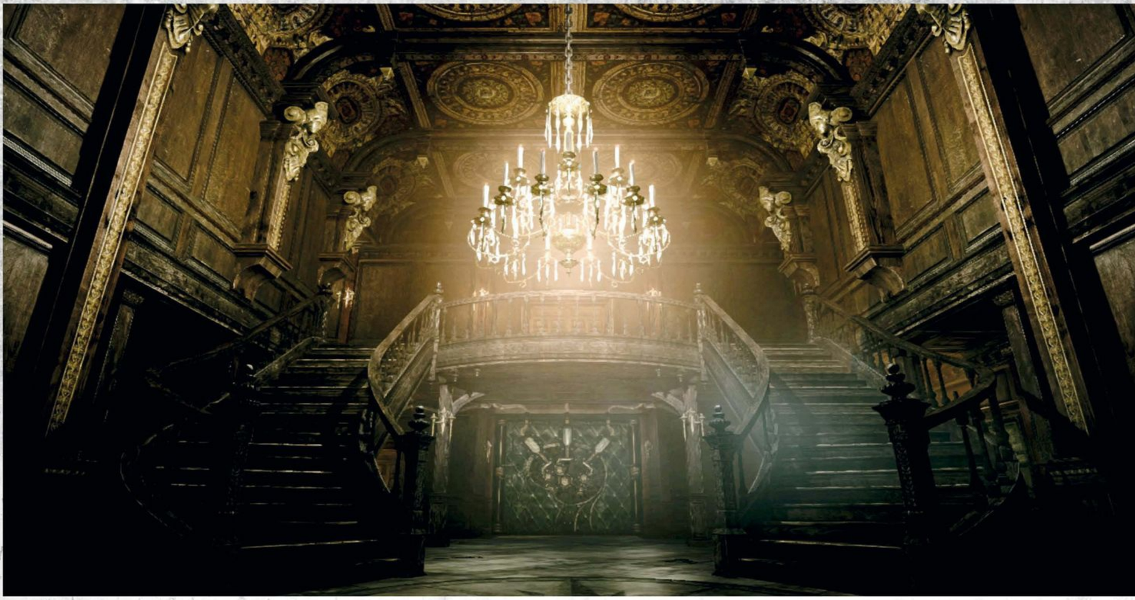
We then backtracked to take into consideration what Ruvik's darkness really is.

Perhaps players will find the darkness of his mind in the Horror Zone.













MANOR HOUSE

The suburban manor where Ruvik grew up.

This historic mansion was home to a local clan for centuries.

It remained a symbol of exploitation and oppression for local residents, even after its inhabitants mysteriously vanished.

Sebastian experiences the path Ruvik took at this place.



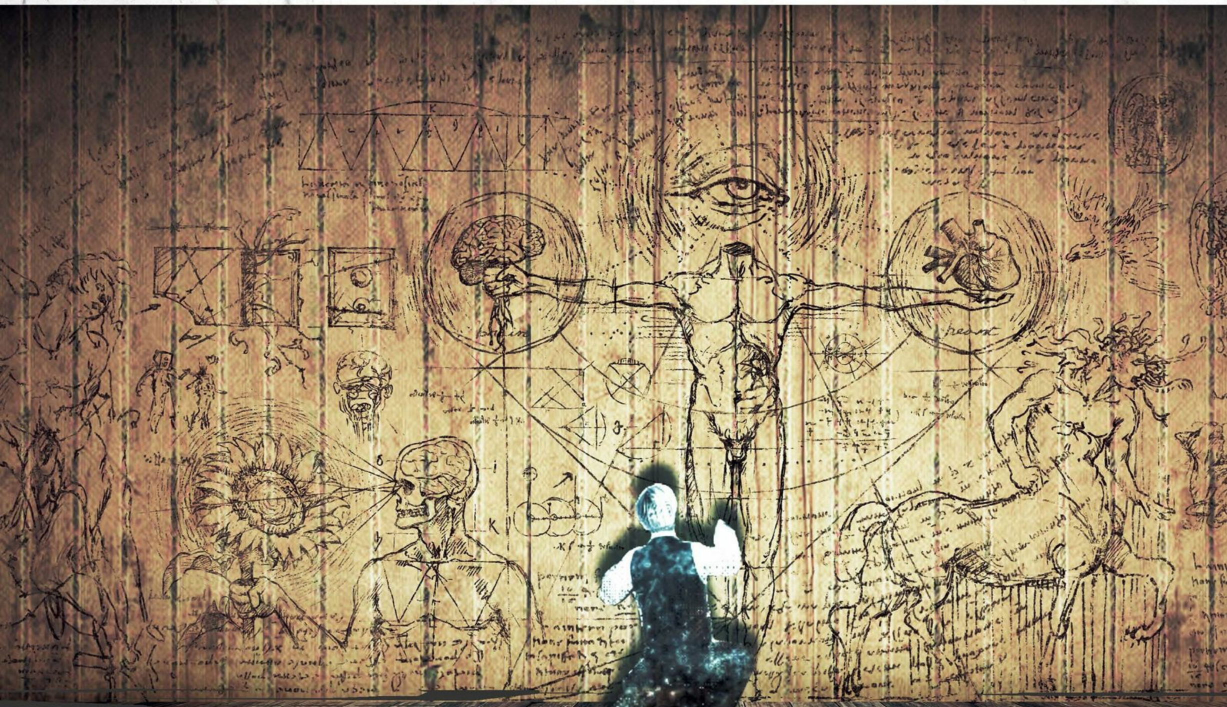




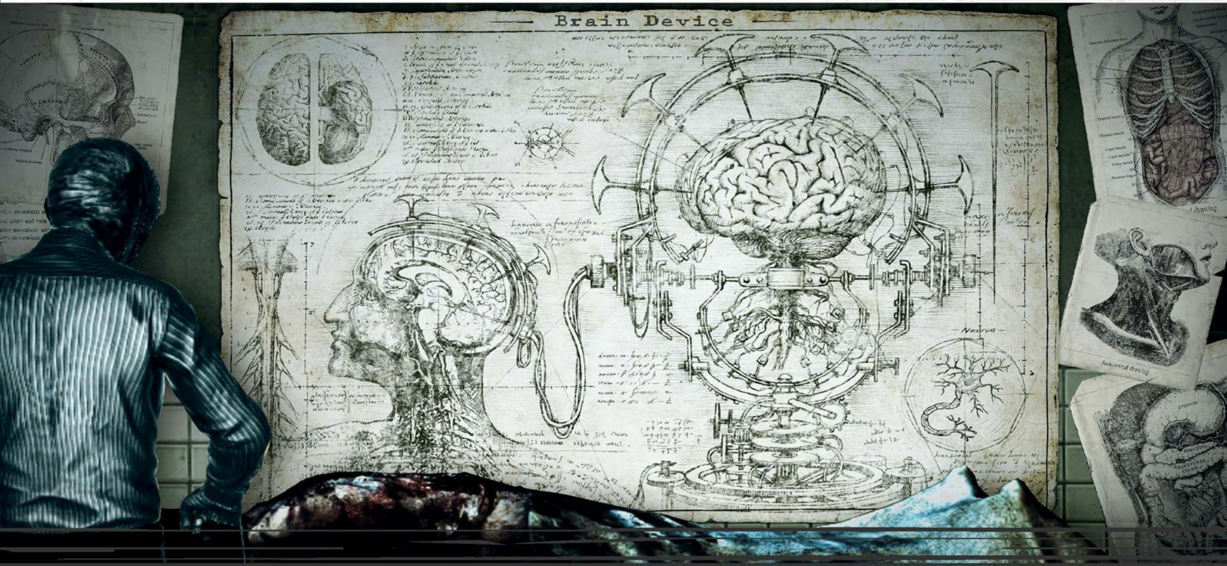









IF I CLOSE MY EYES HE WILL NOT
IF I DONT CLOSE MY EYES HE WILL NOT COME


Brain Device
Neuron



KRIMSON CITY

Sebastian's home, which he protects as a police officer.

The nightmare which befell this city has utterly destroyed and twisted it.



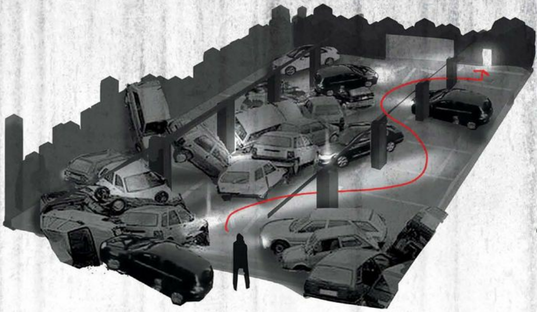




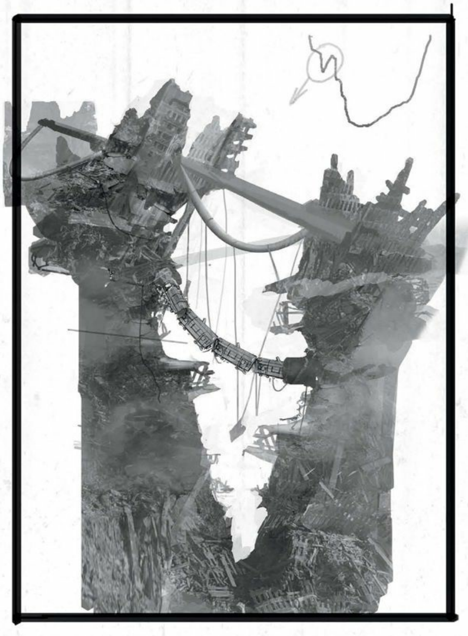













HOTE
OASIS








KRIMSON CITY





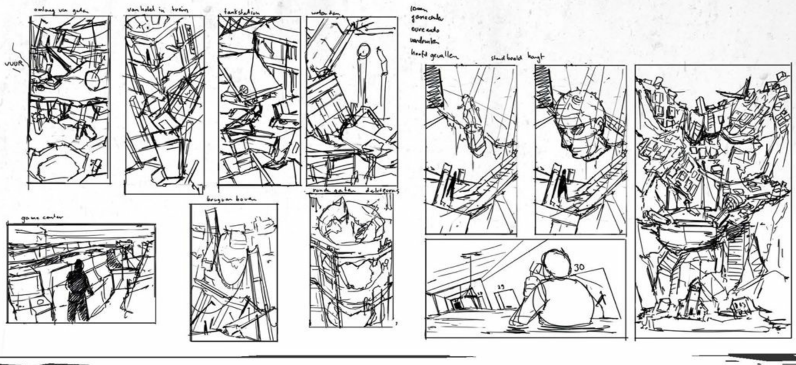

WILLS'S
NEWS












Krimson Bank




Krimson Bank


ONE WAY

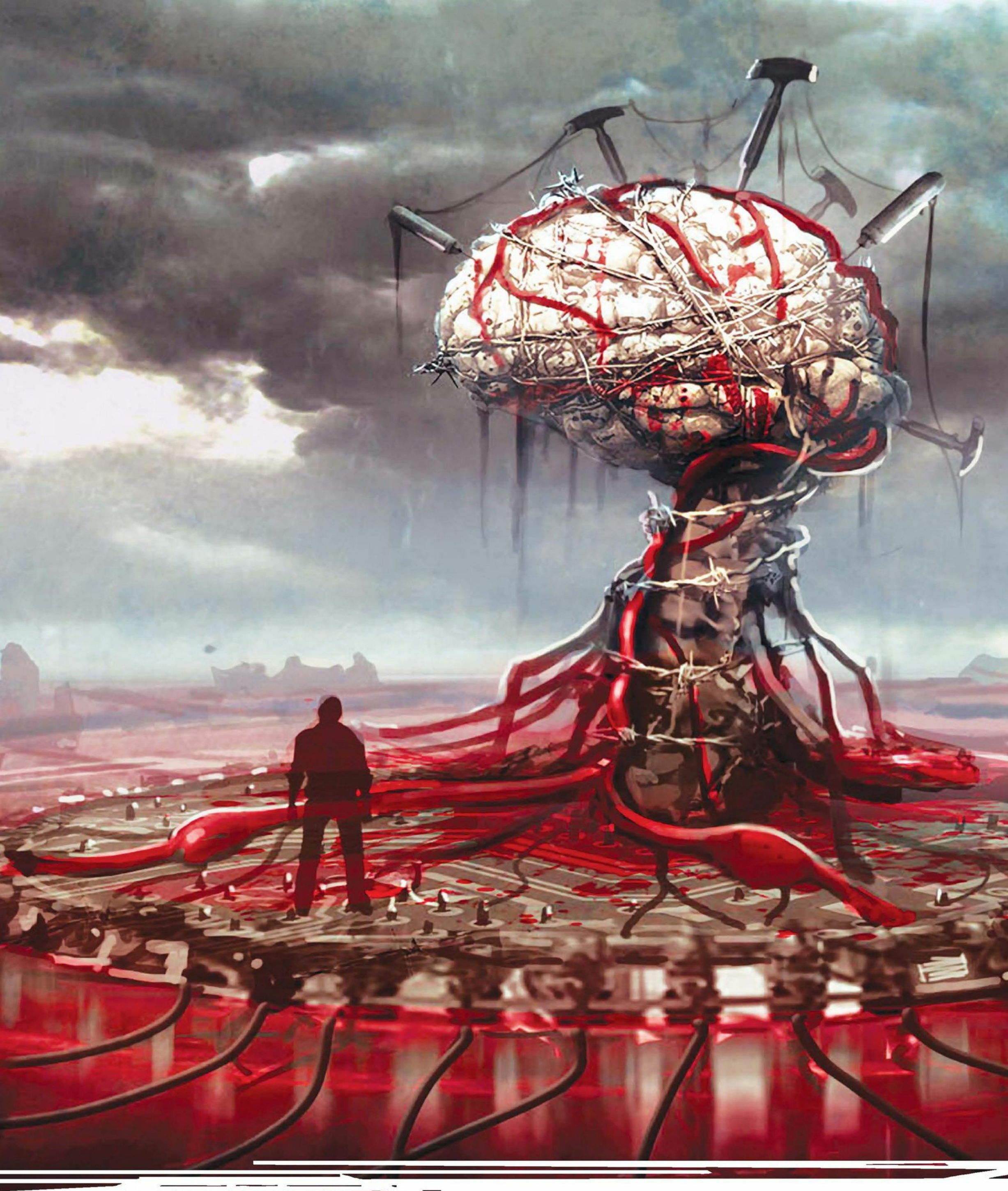



Krimson City Center
EXIT 4
LOCAL TRAFFIC
EXIT ONLY
312 SOUTH
Orion Blvd
Paranoia
16
13




Green Line


White Fog
SERBIAN
PSYCHO
IN CINEMAS JULY 18



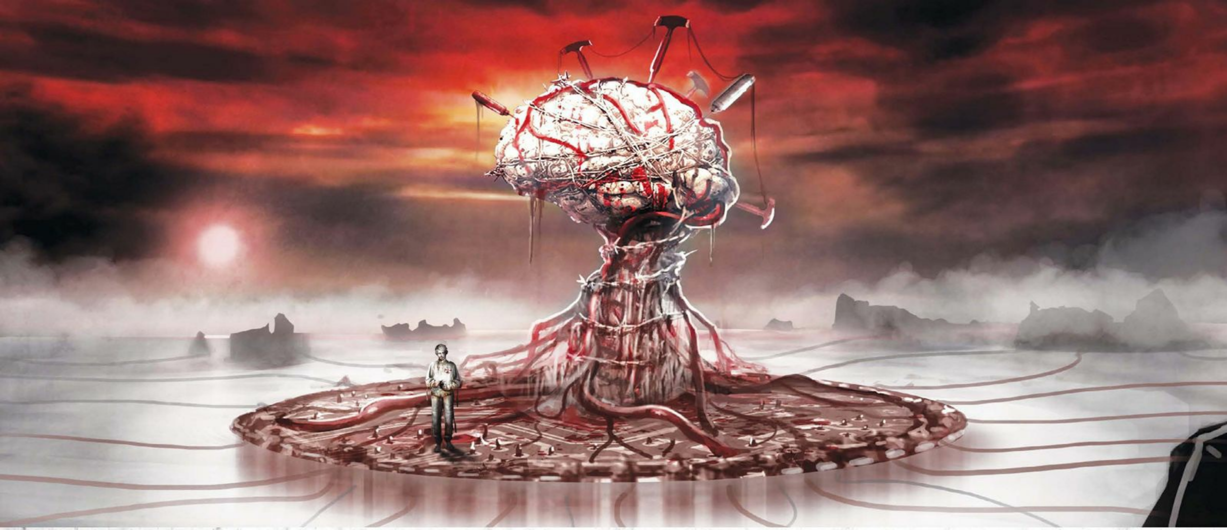


STEM SYSTEM

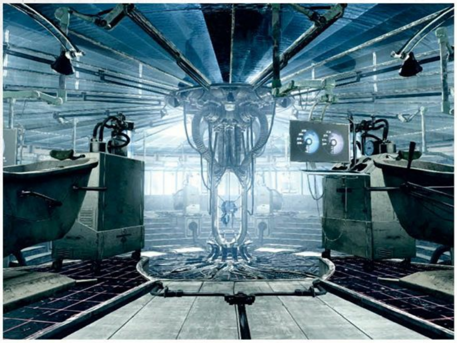
Those who came across this strange device called it "STEM."

It has been developed for centuries, resulting in several variations of this contraption.

Once linked, the machine is known to rid its victim of their sanity, but its ultimate purpose remains hidden.







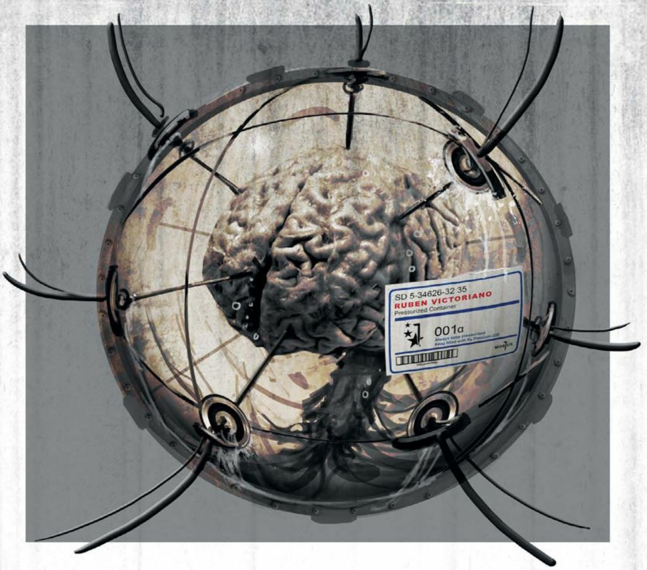




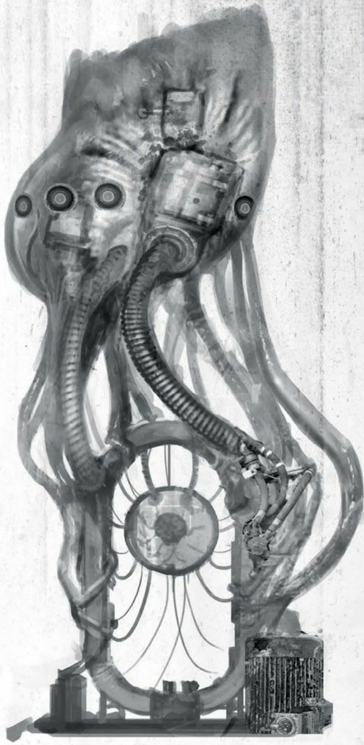




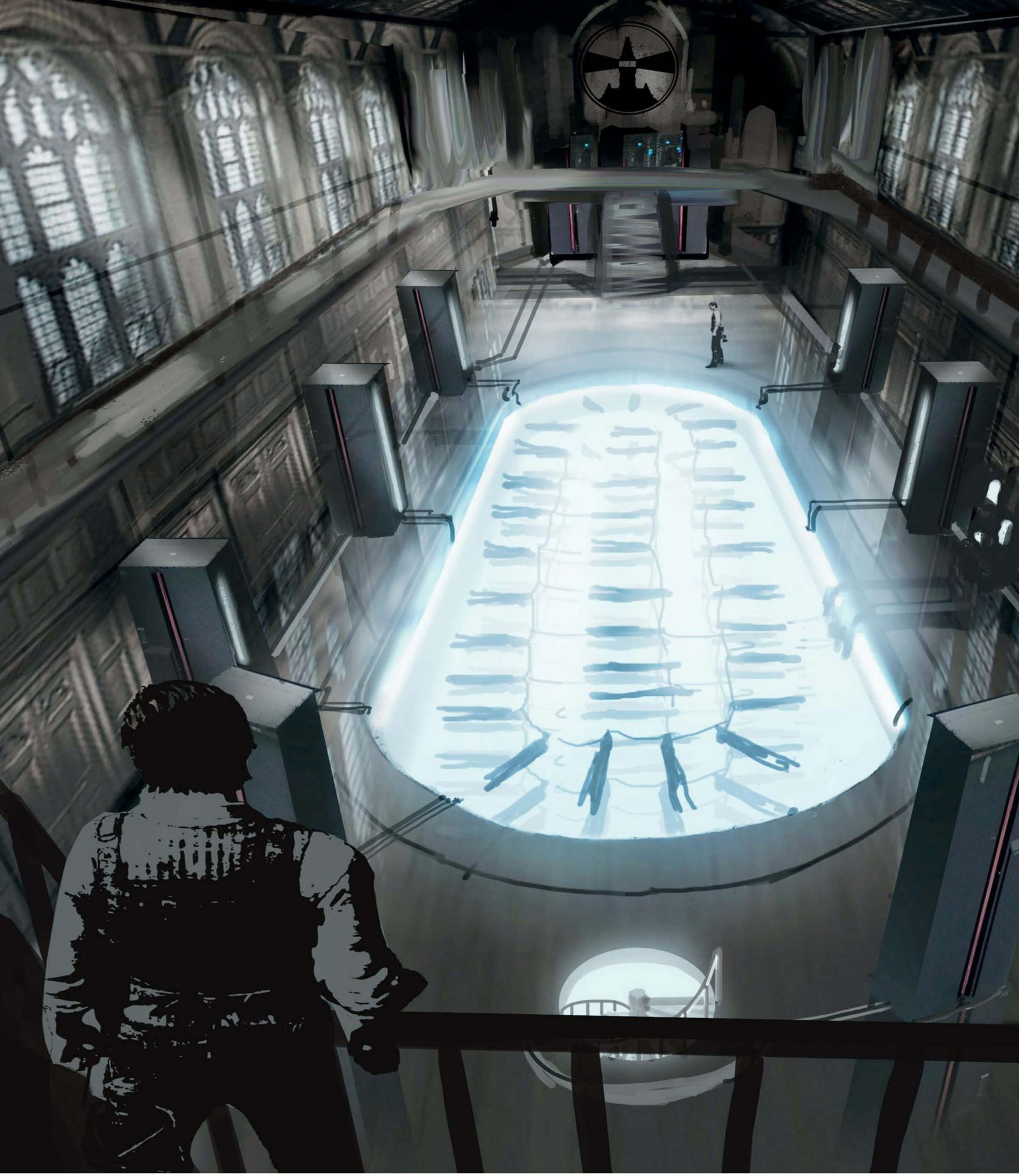


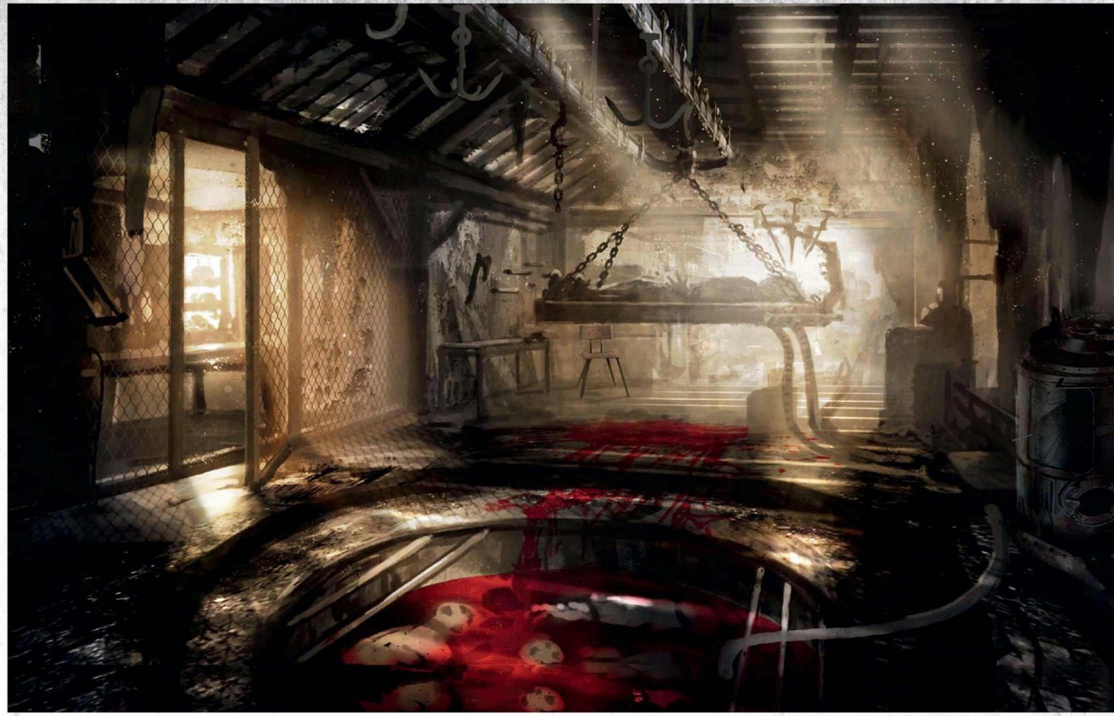

SD 5-34626-32 35
RUBEN VICTORIANO
Pressurized Container
001α


SD 5-34626-32 35
RUBEN VICTORIANO
Pressurized Container
001α
Always keep pressurized
Filled with Rx Plemium-235
7628299228228282
MOBIUS













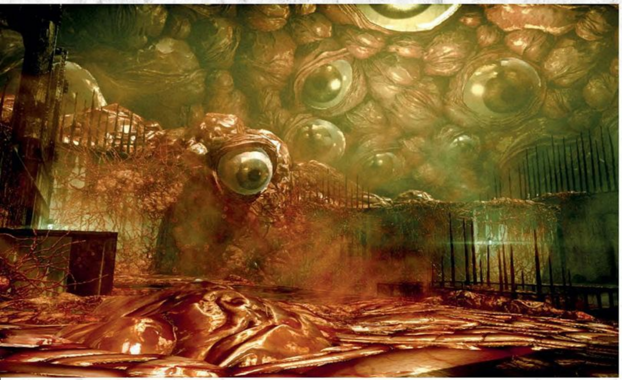
LAST BOSS

While Beacon Mental Hospital is an entrance to the nightmare, it is also an exit.

Sebastian faces Ruvik when he returns to the institute after his escape.





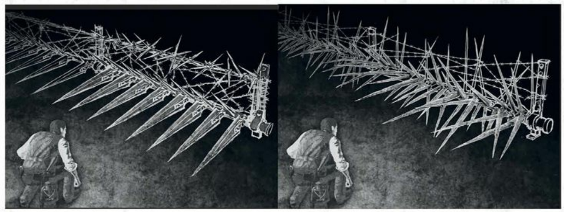


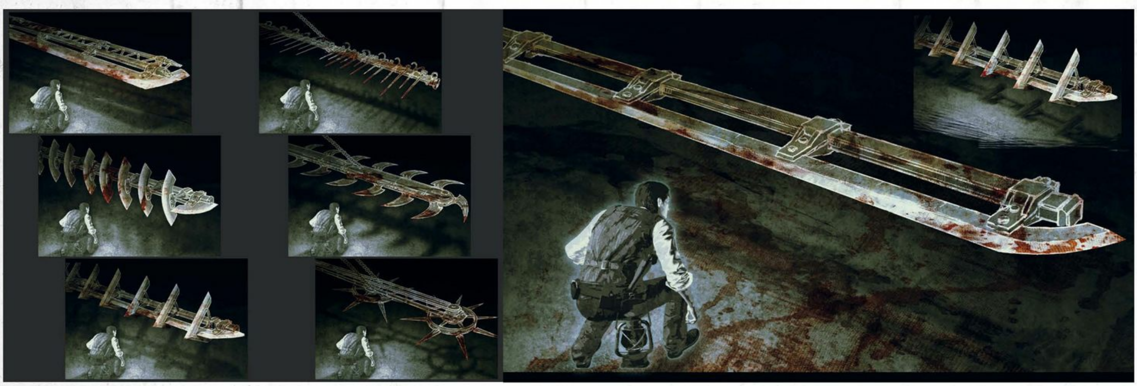


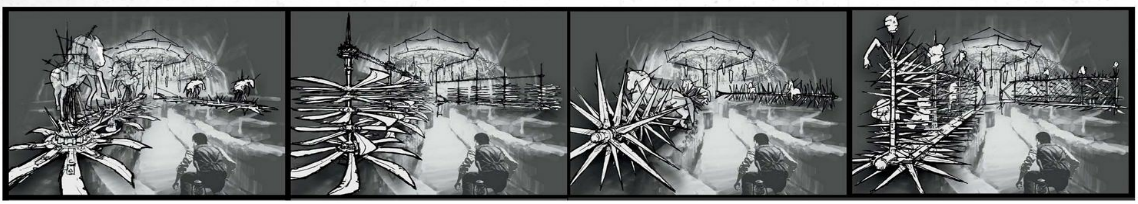



イタイデス
ヒドイデス

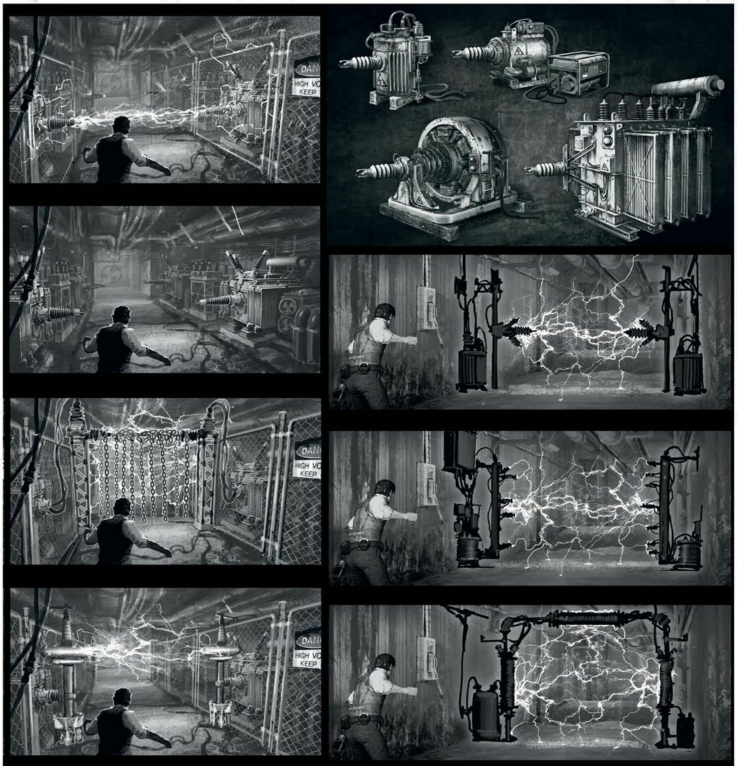


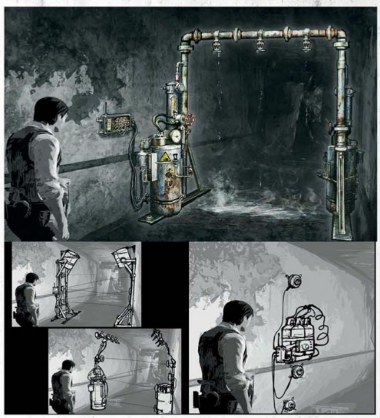










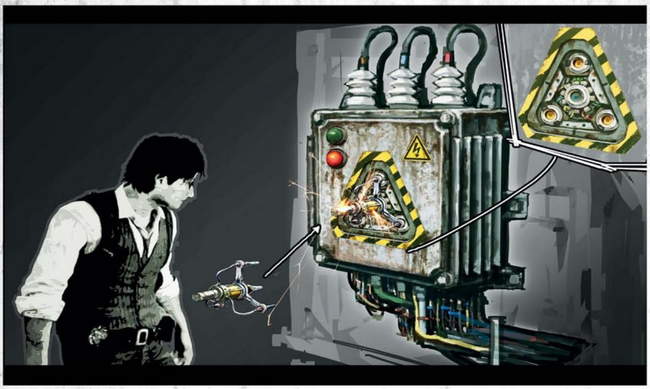


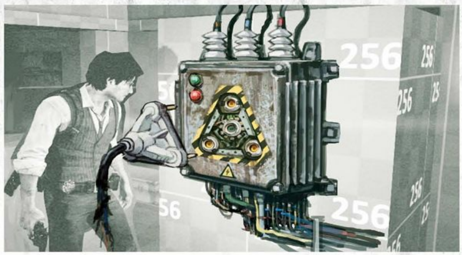
VARIOUS TRAPS

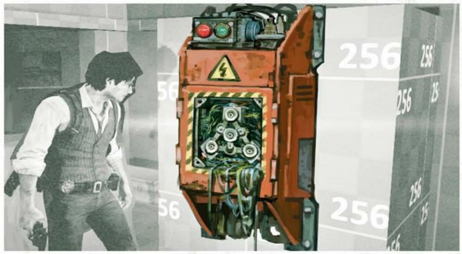
These traps are most likely created by Ruvik.

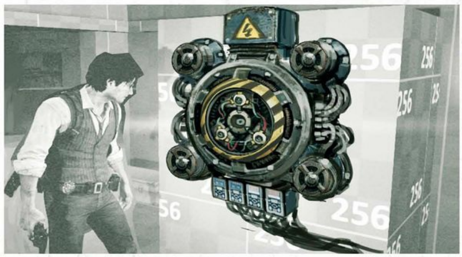
They bring dread, pain, and death to Sebastian's path.

Being too complicated for one man to have created, their construction brings into question their existence in reality.

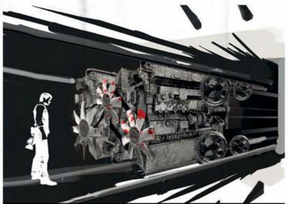



256


256

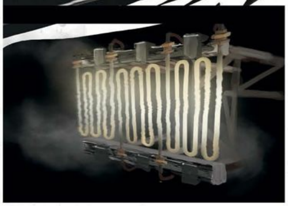

256

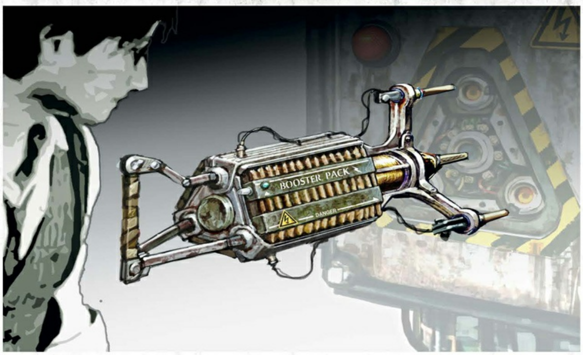


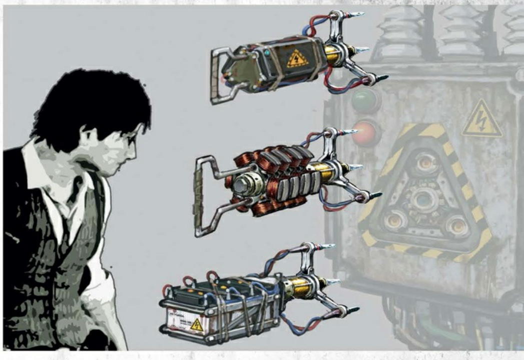


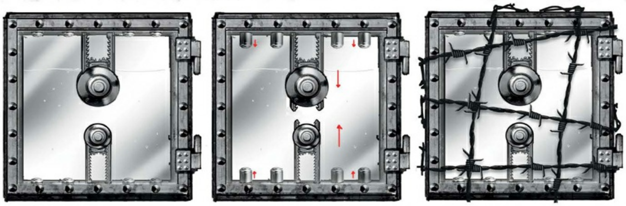


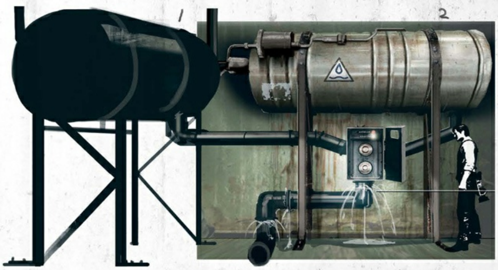

1
2
3

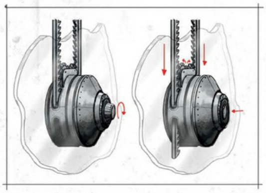


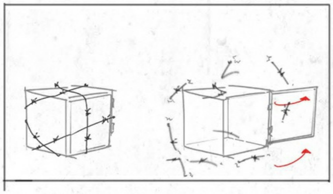

BOOSTER PACK
DANGER

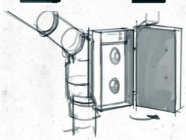














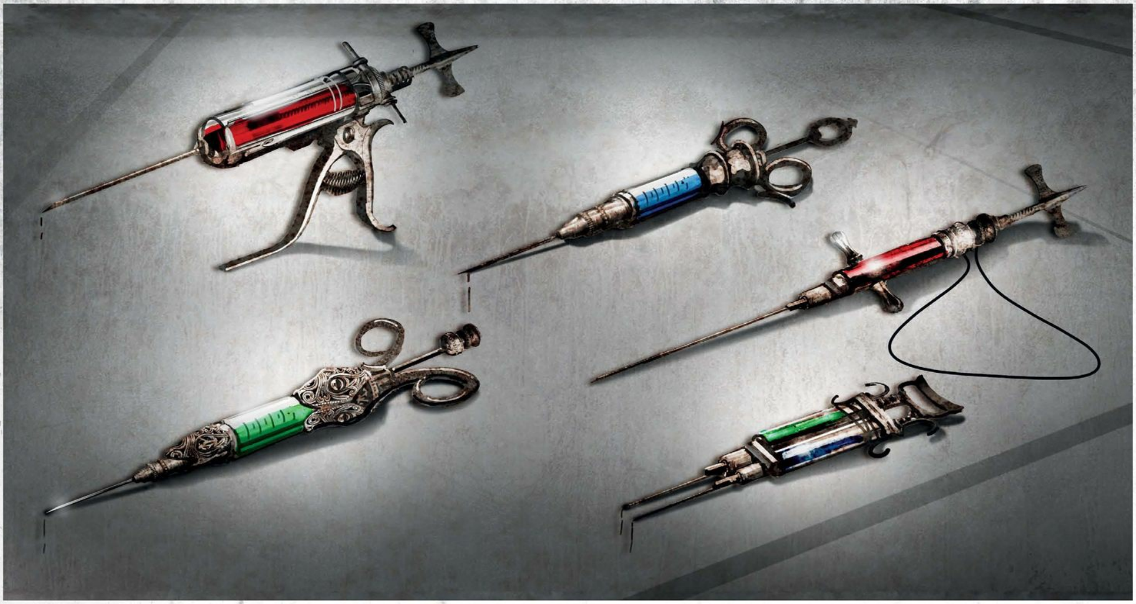


BEACON
mental hospital
Sebastian Castellanos
CONFIDENTI



CHAPTER 04

PROPS







ITEMS

As this is a horror game, the concept for the items and small objects that the player picks up is important. Making the health item a syringe is in keeping with the horror theme.


PARTS 9






PARTS 9


POLICE no. 8
POLICE
POLICE
Krimson City Police Department
DETECTIVE
Joseph Oda
POLICE
Krimson City Police Department
JUNIOR DETECTIVE
Juli Kidman

BADGES


POLICE


BEACON
mental hospital
ENTIAL
SIDE NO.1
CEREBRAL
ATTUNEMENT
EXPERIMENT NO.4
BEACON
Mental Hospital
Tatiana Gutiérrez
STAFF
0 84253 23316 3























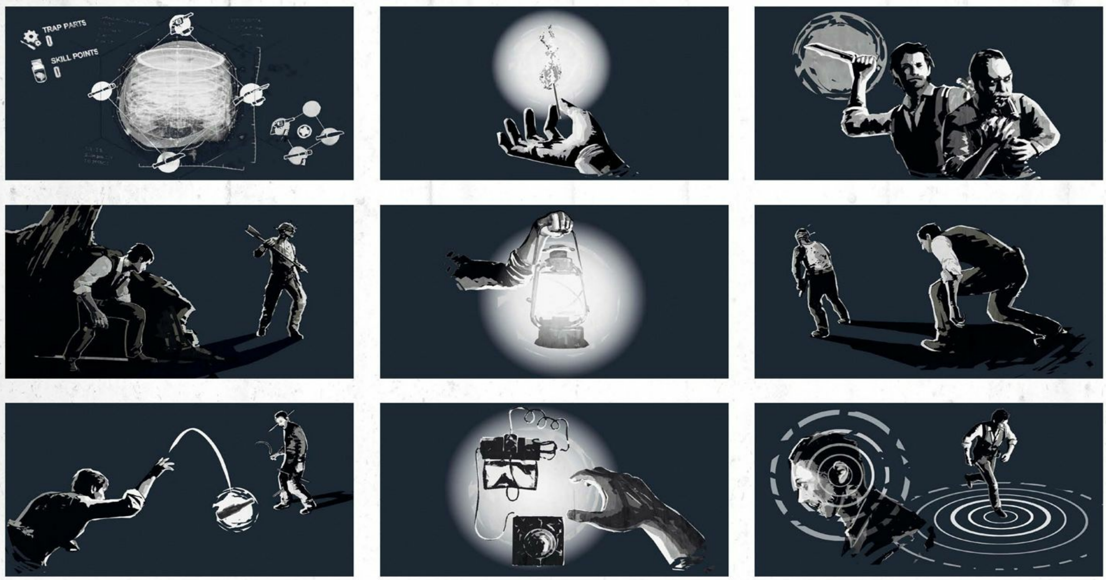
WEAPONS

A lot of weapons were designed, from general firearms to original weapons like the Agony Crossbow.

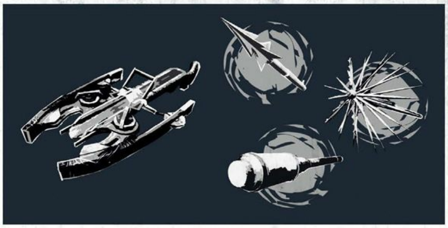


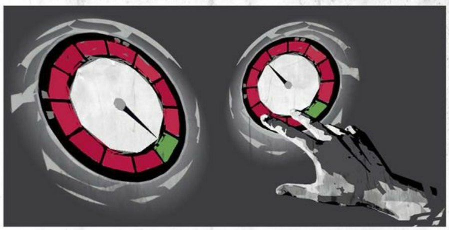





TRAP PARTS
0
SKILL POINTS
0









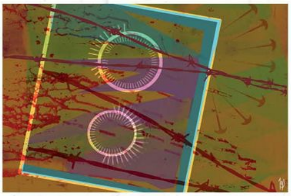






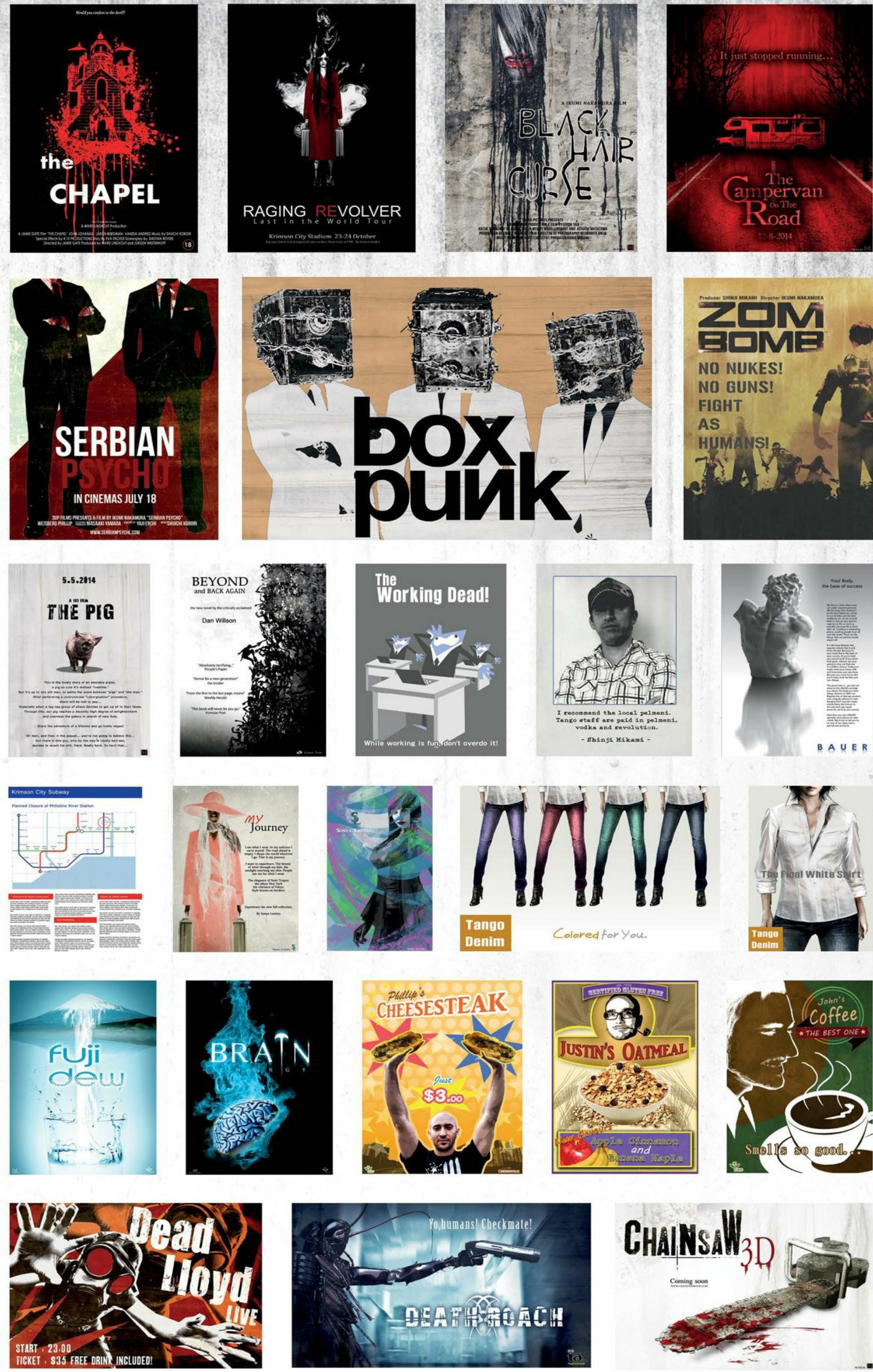











Would you confess to the devil?
the CHAPEL
RAGING REVOLVER
Last in the World Tour
Krimson City Stadium 23-24 October
BLACK HAIR CURSE
A IKUMI NAKAMURA FILM
It just stopped running...
The Campervan On The Road
12-8-2014
SERBIAN PSYCHO
IN CINEMAS JULY 18
box punk
ZOM BOMB
NO NUKES!
NO GUNS!
FIGHT
AS
HUMANS!
5.5.2014
THE PIG
BEYOND and BACK AGAIN
Dan Willson
The Working Dead!
While working is fun, don't overdo it!
I recommend the local pelmeni.
Tango staff are paid in pelmeni,
vodka and revolution.
- Shinji Mikami -
Your Body, the base of success
BAUER
Krimson City Subway
Planned Closure of Philistine River Station
my Journey
Tango Denim
Colored for You.
The Final White Shirt
Tango Denim
Fuji dew
BRAIN
Phillip's CHEESESTEAK
Just $3.00
CERTIFIED GLUTEN FREE
JUSTIN'S OATMEAL
New Flavors!
Apple Cinnamon and Banana Maple
John's Coffee
THE BEST ONE
Smells so good...
Dead Lloyd
LIVE
START : 23:00
TICKET : $35 FREE DRINK INCLUDED!
Yo, humans! Checkmate!
DEATH ROACH
CHAINSAW 3D
Coming soon


WE LEAD-
Others Follow

Krimson Post

Late Edition

Krimson City: Today, cloudy, chance of rain, High 67. Tonight, Slightly humid, high chance of rain, High 64. Tomorrow, cloudy, chance of thunder storms High 68. Weather map available on page D14.

1 DOLLAR

VOL. CL.. No. 32,523

KRIMSON CITY, THURSDAY, SEPTEMBER 23

IT industry faces big crisis

"We are investing in new tech to ensure the future"

By Sakai Keita

Who Actually Owns Beacon Mental Hospital?

Real owner died 30 years ago

By Mamoru Shinagi

Classifieds

Carpenter

Private Investigator

Help at Home

Portrait Artist

Spiritual Medium

Concept Artist

Babysitter

Clown

Portrait Artist

Plumber

Graffiti gang becoming a real problem


Editor in Chief: Charlie Becker. In a world where everyday something new happens, he has seen it all. Reporting straight from the heart of Krimson City.

Krimson Post

WE LEAD-
Others Follow

VOL. CL.. No. 32,498

KRIMSON CITY, MONDAY, JULY 15

1 DOLLAR

MASSACRE AT THE LIGHTHOUSE

42 people killed; 13 police officers

Police Actions led only to more victims

By Mamoru Shinagi

Mysterious man with boxed head seen at game designers conference

By Yasuyo Watanabe

Crazy homeless man thinks he's a Japanese Robot

By Justin Nesbit


WE LEAD-
Others Follow

Krimson Post

Overseas Editor: Charlie Becker. In a world where everyday something new happens, he has seen it all, of Krimson City.

VOL. CL.. No. 32,425

KRIMSON CITY, WEDNESDAY, JANUARY 9

1 DOLLAR

THIS TOWN HAS NO INHABITANTS

What has happened here?

By Mamoru Shinagi

The entrance of the mysterious abandoned village.

What is the FBI doing in this ghosttown?

By Ward Lindhout

Are these People Dead?

By Ikumi Nakamura

Pedro and his daughter were last seen in the village

Chris's Foodcorner
"may the best burger win"

By Chris Luckhardt

Perth Tragedy and Mental Hospital Massacre happened at the same time

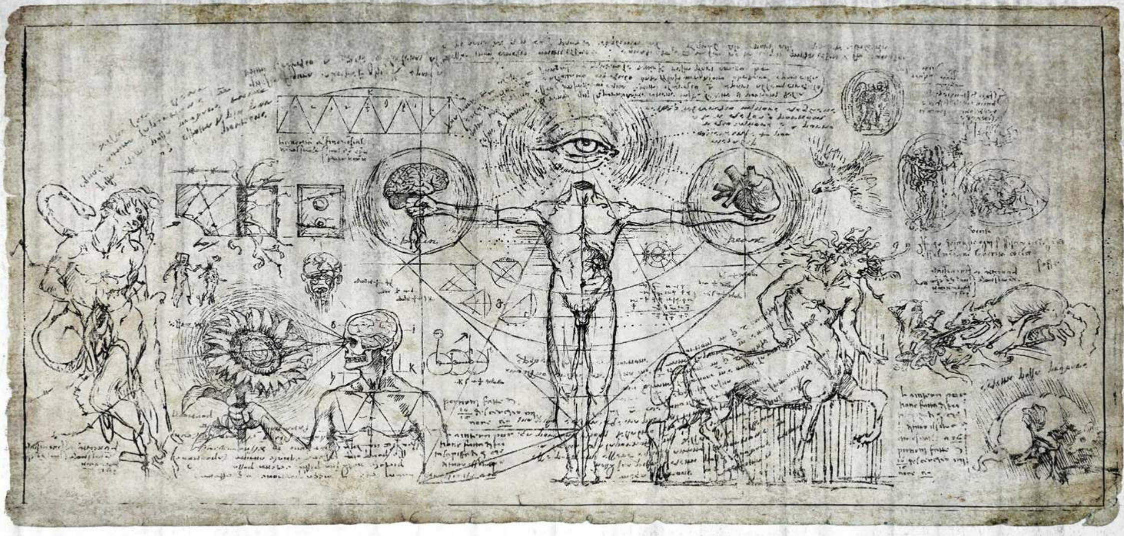
Could they be linked?

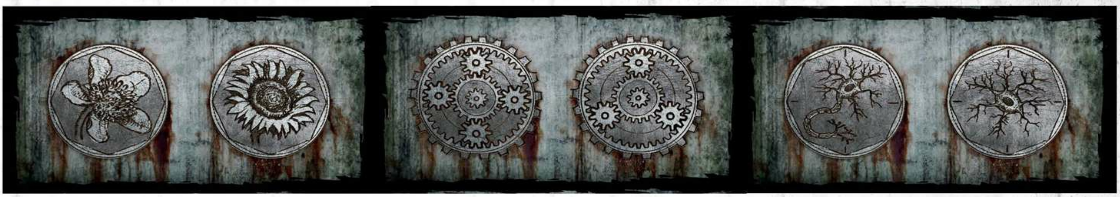
By Mamoru Shinagi

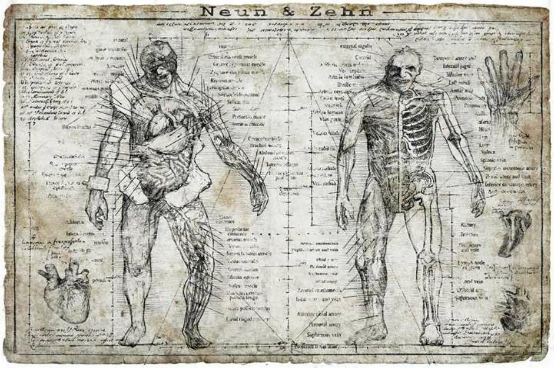
FBI special agent Dwyer drinking with a mysterious asian man?

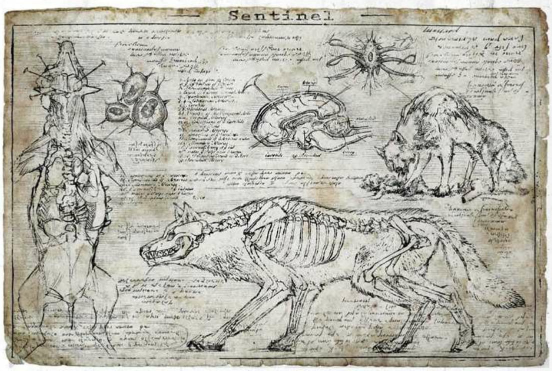
POSTERS AND NEWSPAPERS

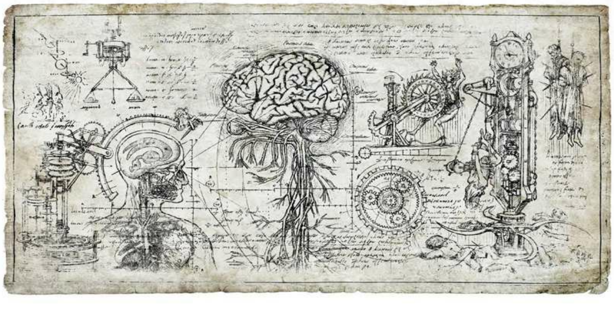
We created various printed items to add to the atmosphere of the environments, and included many details. There's a variety of posters for movies, bands, and other content designed using Tango staff.

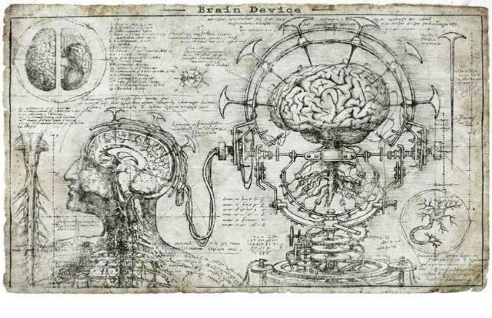





Neun & Zehn

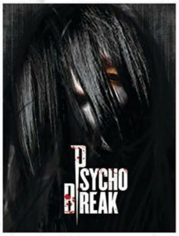

Sentinel




Brain Device





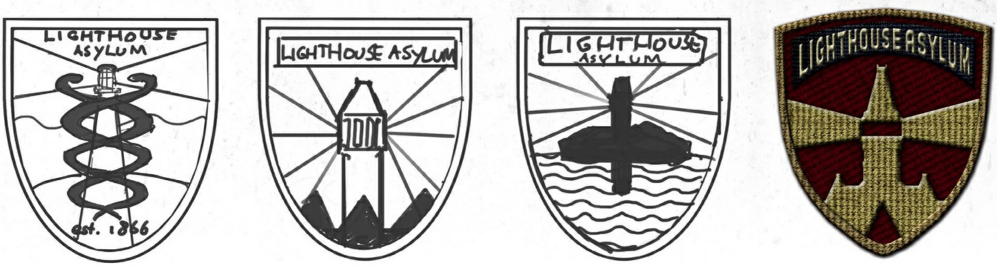


LOGOS

The Evil Within has various groups and organizations. Logos were designed to give each its own identity.




1866
1866


LIGHTHOUSE ASYLUM
est. 1866
LIGHTHOUSE ASYLUM
LIGHTHOUSE ASYLUM
LIGHTHOUSE ASYLUM





CHAPTER

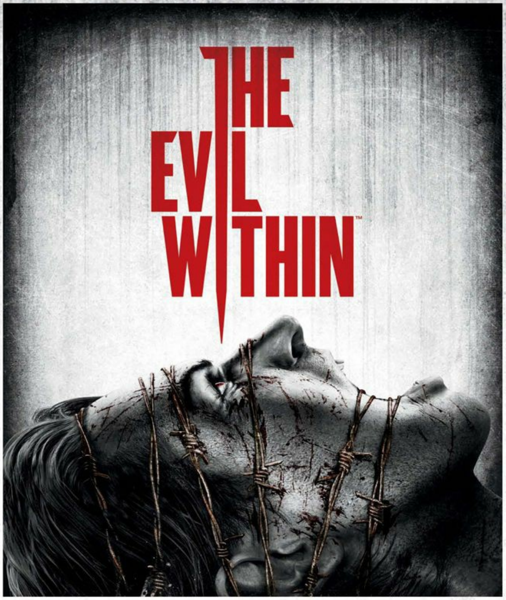
05

MARKETING




THE EVIL WITHIN™

SHINJI MIKAMI'S THE EVIL WITHIN™



SHINJI MIKAMI'S THE EVIL WITHIN™







THE EVIL WITHIN™


PO
Krims





ARTISTS

LEAD CONCEPT ARTIST
IKUMI NAKAMURA

CONCEPT ARTISTS
KEITA SAKAI
WARD LINDHOUT
HIROYUKI SHIMAI

LEAD CHARACTER ARTIST
YOSHIFUMI HATTORI

CHARACTER ARTISTS
YOSUKE ISHIKAWA
REIKO HIRASHIMA
SHIN HIDAKA
KAZUYA MATSUMURA
HIROSHI OKAYAMA

THE EVIL WITHIN
ART DIRECTOR
NAOKI KATAKAI



IKUMI NAKAMURA

The Evil Within did not start off as a survival horror game. At one point it was sci-fi, and at another it was more of an open-world game. Creating a new game at a new company is never straightforward. Taking into account what the players wanted from our studio was a big turning point, and that was when Shinji Mikami decided to go back to his roots and create a survival horror game. That was the challenge to the team at Tango.

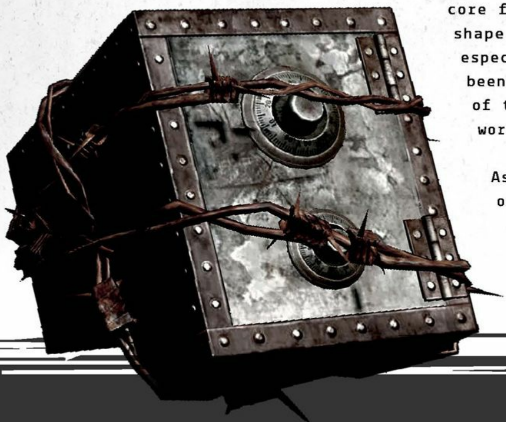
It has been a long time since we've faced the prospect of making a horror game, but I now realize the depth of the world of horror, regardless of the genre. Reality and horror are inseparable; if you overdesign, you force the player, and without any design the experience becomes less memorable. Just having blood splatters and heads chopped off is not enough. That is only scary for its grotesqueness and is not what we were looking for with *The Evil Within*. Realizing this idea in the visuals of a video game is incredibly difficult, one of the more difficult challenges game designers face.

The entire team wrestled with determining just what survival horror is conceptually. People are predisposed to reject new things, and each of us has our own fears. I focused on the fact that we feel comfort in the familiar and we remember those things more easily. The real world is full of horror concepts realized by those who came before us. I took inspiration from the interesting parts and started designing. You can say the same about location. Location is very important to the horror genre.

The Evil Within's mental hospital is probably a typical locale, but I thought that typicality was just what made it so appealing. From there we developed the lighthouse and the creatures which serve as the core for a horror game, and the world of *The Evil Within* took shape. The Japanese horror style has a distinct aesthetic, especially compared with that of the West, and that essence has been infused at pivotal points. I think you can get a sense of that from this art book, though this is not the complete world of *The Evil Within*. There is lots of room for expansion.

As a designer I am proud of my contribution to the creation of *The Evil Within* and the other worlds that represent Japan.

-Ikumi Nakamura-
Lead Concept Artist



THE ART OF THE EVIL WITHIN is a comprehensive look at the newest horror video game by the legendary Shinji Mikami—the father of survival horror! Go behind the scenes with never-before-seen concept art and captions by the developers detailing their creative process and revealing what went into making this terrifying psychological thriller.

The apotheosis of the survival horror video game genre, THE EVIL WITHIN is a unique experience combining situations of unthinkable terror with the reality of human weakness. Can you survive your greatest fears to make it out alive?

